

INFORMATION TO USERS

This material was produced from a microfilm copy of the original document. While the most advanced technological means to photograph and reproduce this document have been used, the quality is heavily dependent upon the quality of the original submitted.

The following explanation of techniques is provided to help you understand markings or patterns which may appear on this reproduction.

1. The sign or "target" for pages apparently lacking from the document photographed is "Missing Page(s)". If it was possible to obtain the missing page(s) or section, they are spliced into the film along with adjacent pages. This may have necessitated cutting thru an image and duplicating adjacent pages to insure you complete continuity.
2. When an image on the film is obliterated with a large round black mark, it is an indication that the photographer suspected that the copy may have moved during exposure and thus cause a blurred image. You will find a good image of the page in the adjacent frame.
3. When a map, drawing or chart, etc., was part of the material being photographed the photographer followed a definite method in "sectioning" the material. It is customary to begin photoing at the upper left hand corner of a large sheet and to continue photoing from left to right in equal sections with a small overlap. If necessary, sectioning is continued again — beginning below the first row and continuing on until complete.
4. The majority of users indicate that the textual content is of greatest value, however, a somewhat higher quality reproduction could be made from "photographs" if essential to the understanding of the dissertation. Silver prints of "photographs" may be ordered at additional charge by writing the Order Department, giving the catalog number, title, author and specific pages you wish reproduced.
5. PLEASE NOTE: Some pages may have indistinct print. Filmed as received.

Xerox University Microfilms

300 North Zeeb Road
Ann Arbor, Michigan 48106

76-6039

RADTKE, Kurt Werner, 1945-
YUAN SANQU: A STUDY OF THE PROSODY AND
STRUCTURE OF XIAOLING CONTAINED IN THE
SANQU ANTHOLOGY YANGCHUN BAIXUE COMPILED
BY YANG CHAOYING.

The Australian National University
(Australia)
Ph.D., 1975
Literature, classical

Xerox University Microfilms, Ann Arbor, Michigan 48106

© 1975

KURT WERNER RADTKE

ALL RIGHTS RESERVED

Y U A N S A N Q U

A Study of the Prosody and Structure of Xiaoling Contained
in the Sanqu Anthology Yangchun baixue compiled
by Yang Chaoying

Submitted to the Australian National University
for the Degree of Doctor of Philosophy

by Kurt Werner Radtke

Canberra, April 1974

This dissertation is based entirely
upon my own research.

Horst W Radtke

心似鐵小倒的典賤的明放着官法如爐尾忍青
開眼觀這紅中合命且舉其網若不怕傷時務
日陳言終細數

商言
一枝花

關漢卿

輕裁蝦鬚鬚巧織珠千串金鈎光錯落繡帶舞蹁跹
似霧非煙粧點就深閨院不許那等閒人取次展
四壁翡翠濃陰射萬瓦琉璃色淡梁州富貴似侯宅
紫帳風流如謝府紅蓮鎖春愁不放雙飛燕綺窗相

Reproduction of a reprint from the Wenxue pinglun (1959.4)
of a page from a presumably Ming edition of the Yangchun
baixue (the so-called jiujuanben).

Précis

A preliminary investigation suggested that the choice of speech tones in song genres such as the ci 詞 and the qu 曲 was to a great extent directed by considerations other than the demands of the melodic movement. The establishment of basic versification laws which govern the distribution of tones in all lines of jinti shi 近體詩, the so-called lüju 律句, greatly facilitated an understanding of ci versification. On this basis an attempt was made to present a well reasoned account of metrical patterns for xiaoling 小令 melodies appearing in one of the earliest sanqu 散曲 anthologies, the Yangchun baixue 陽春白雪 compiled by Yang Chaoying 楊朝英. In contrast with previous Chinese attempts this account centers on an analysis of common features in variants rather than on the presentation of model patterns.

On a second level stylistic features other than purely formal characteristics were taken into consideration and the question was raised whether any direct connections could be established between them. A survey of topics most favoured in xiaoling from the Yangchun baixue showed that they were mainly concerned with leisure, drunkenness, love, enjoyment, and vanity in a general sense. Xiaoling dealing

with historical events tended to fall in the last category. There were hardly any explicit indications of protest against the then ruling Mongol régime. It was also shown that eremitism as such, often advocated in xiaoling texts, could not invariably be interpreted as expressing passive discontent with that particular régime. The sample of xiaoling considered here proved too small for establishing any connection between the choice of a melody and the topic of a song text. A number of melodies, however, showed a tendency towards an either static, lyrical or a more dynamic and narrative approach in the composition of the song texts. These in turn were connected with the presence or absence of semantic structures (zhangfa 章法). The role of a number of stylistic features in the composition of songs of either category was then analyzed. Although I had to discard any detailed analysis of "imagery" and "individual style" it was found that there were distinct individual differences in the choice of purely formal and other stylistic features.

Acknowledgements

I should like to acknowledge my debt to the Australian National University which enabled me to undertake this research, and to my three supervisors, Dr Igor de Rachewiltz of the Department of Far Eastern History, A.N.U., Professor John Frodsham (presently Foundation Professor of Literature, Murdoch University, Perth) and Professor Liu Ts'un-yan, Head of the Department of Chinese, A.N.U. Dr De Rachewiltz rendered me invaluable assistance in all questions relating to the historical background of the Mongol period. With Professor Frodsham I had very informative talks about questions concerning general literary problems and methodology. Unfortunately he had to leave Canberra before my dissertation reached its decisive stage. Professor Liu devoted much time to the checking of the thesis, in particular the translations. It is my pleasure to thank all those who have helped me during the preparations of this dissertation even if they are too numerous to be listed in detail. I must, however, mention a few names. Professor Lo Hong-lit of Hong Kong University gave me valuable advice on matters such as textual criticism and chanting of poetry, especially in the first half of 1973 during Professor Liu's absence from Canberra. I also had many informative talks with Professor

Colin P. Mackerras who let me use a number of rare books and recordings in his possession. I had many interesting discussions on various topics with Mrs M. Wang, Mrs A. Low, Mr D. Kane, Mr Kow Mei-kao, Mr Huang Chao-han and Mr K.Y.Cheung, all of the Australian National University. I must also mention the names of some librarians of two libraries who often spend considerable time in locating material and answering questions, in particular Miss E. Bishop, Mr D. Lu and Mrs M.J. Bayin, A.N.U., and Mr S. Wang and Mr Kawazoe, Australian National Library. I also express many thanks to the staff of Peking National Library who in spite of adverse circumstances tried everything they could possibly do to help me locating original manuscripts. I have to thank Miss L. Panskaya and Mrs A. Marks of the Chinese Department as well as Mrs B. Tkalkevič who assisted me in numerous daily technical problems.

I am very grateful to my little family, Ninette, Daphne and Suzie who helped me in every possible way during our stay in Canberra, and I should finally not forget to thank my parents and my former teachers for all their help. I will never forget the late Drs D. Jonker of the Rijksuniversiteit Leiden who supervised my first attempts in the study of sanqu, as well as Professor W. Eichhorn, Universität Tübingen, Professor A.F.P. Hulsewé, Professor F. Vos and Professor E. Zürcher, all of the Rijksuniversiteit Leiden, who have given me so much assistance during my years of study at these universities.

Prolegomena

This investigation on the structure and prosody of xiaoling was carried out on a well defined body of xiaoling texts, namely those that appear in the sanqu anthology Yangchun baixue compiled by Yang Chaoying. The edition of the Yangchun baixue which I used as the standard text for all references unless specified otherwise is a critical edition collated by Sui Shusen (see bibliography). By confining myself to mainly one manuscript it was hoped that this will facilitate comparisons with the results of other investigations carried out along similar lines on other texts, especially with regard to various aspects of versification and style in songs of different regions and periods. For that reason I included several alphabetically arranged indices (see appendix, 418 ff.). The first index to place names, personal names, and selected proper names allows to find very easily lines in the Yangchun baixue in which they occur, and might be particularly useful in any attempt to define a significant segment of the most commonly used allusions in Yuan xiaoling poetry. The next two indices (pp. 426 ff., 431 ff.) are perhaps most useful in that they afford an insight (to a very small degree, though) in the "standardized" usage of a group of images in this genre. Since I had to refer constantly to a large number of xiaoling from the same anthology it was necessary to refer to songs by numbers. A finding list is attached to each copy of this thesis which allows a quick identification of a given number with the xiaoling referred to. It has to be noticed that in case this

list is lost the rhyming tables at the end of this thesis can also be used as a finding list. Numbers in brackets refer to the page numbers on which the xiaoling can be found; their numbers appear at the top and at the bottom respectively of each column of final characters of a particular xiaoling. On p. 451 ff. a list of melodies referred to is found; page numbers appearing behind the names indicate the location of metrical patterns for these melodies as suggested in this thesis. Also on a separate sheet a finding list for translations of songs in so far as they appear in this thesis is supplied. It is hoped that these indices may increase the usefulness of this dissertation for future research.

In writing this dissertation I was largely aided by the existence of two previous studies, Schlepp's book entitled San-ch'ü and Johnson's research into the prosody of Yuanqu 元曲. Especially the latter proved very useful. It is suggested that any reader of this thesis should be acquainted at least with Johnson's study. In order to avoid excessive footnotes I avoided numerous references to these works, even in cases when my opinion differed. Unfortunately I became aware of Hsüeh Fengsheng's study on the versification of classical Tang poetry only when I had finished my final draft ('Elements in the Metrics of T'ang Poetry' in Lishi yanjiu 歷史研究 XLII.3, 1971, 467-489). I am nevertheless convinced that Hsüeh's article does not present a serious challenge to my view on the versification of classical Chinese poetry. I did not find it very useful to include numerous references to some previous studies such as Liang Yizhen's well known first attempt at the compilation of a history of the sangu 歌曲 or to previous collections of translations such as the Sōdai

shishū (梁乙真,元明散曲小史,上海商務印書館,民國二十三年初版。—
宋代詞集,中國古典文學大系,第20卷,倉石武四郎編,東京,平凡社,昭和45年)。

Liang's history must now be called outdated, and this is also true of Luo Jintang's Zhongguo sanqu shi which relies heavily on its predecessor. The annotations appended to the translations in Sōdai shishū are often insufficient. The same may be said of the annotations provided in Yang-Metzger, Fifty Songs. That does not mean that I am satisfied with my own annotations. In annotating translations I tried to find a compromise between the traditional Chinese way in writing a "commentary" and the attitude commonly adopted by Western scholars. It is, for instance, a well-known Chinese custom to quote any - the earliest, if possible - previous passage in which a particular expression occurred, whether or not an allusion was intended (cf. p.427). I have largely confined myself to those quotations which seemed to have a more than casual bearing on the meaning of that particular xiaoling. In selecting and rejecting passages for my annotations I have made a very personal choice. There is no doubt that in many cases improvements could be suggested. However, since the number and quality of concordances to Chinese literary works is quite restricted (Peiwen yunfu, Morohashi, Dushi yinde, apart from a number of indices to some "classical" texts) any attempt to trace down the actual source from which a particular expression was derived is subject to severe limitations; this difficulty does not only confront the foreign but also the Chinese scholar. Although it is assumed that any potential reader will know at least the modern colloquial I have only in a very few cases dispensed with an English translation. To increase legibility I have often added a short extract from sources when the

location as such would have been sufficient to state my point. In quoting from originally unpunctuated texts I have at times taken the liberty to change the punctuation marks found in the edition referred to without adding a note. Likewise, in quoting from critical editions I have sometimes followed a variant reading without stating this explicitly. As a rule such variants were not checked against their sources, although I noticed that in some cases Sui Shusen's critical notes have to be treated with caution. In translating I put my own comments in round brackets (), and words that were added to achieve an intelligible English translation between [] brackets. Two sets of transcriptions were used; italic transcriptions refer to the transcription used in all modern publications from the People's Republic of China (such as in the *新华字典* (1971年修订重排本), 商务印书馆, 1972年, 北京). All other transcriptions refer to the system devised by Stimson in his study The Jongyuan In Yunn to represent Middle Chinese and Old Mandarin readings. Middle Chinese readings appear only in the rhyming tables (see p. 486). The adoption of these systems was made on purely practical grounds and does not imply that I agree with the linguistic implications of these transcriptions. I must confess that I omitted diacritic tone marks for the sake of simplification only, and that in principle I am opposed to any transcription of Chinese which does omit them. Since I did not use transcriptions without providing the characters this may be excused (the only exception are some common proper names). Some proper names which appear in the text without characters are included in the bibliography, together with the corresponding characters. In the same place dates of some historical figures may be found. They serve as guidelines only and were

taken from standard reference works. They do not pretend to be particularly accurate. Transcriptions were mainly used in cases where certain words were expected to appear repeatedly or when the sound of the words as such played some role in the argument. There are some exceptions where transcriptions were simply added for the sake of typographical clarity.

I tried to avoid the use of unintelligible abbreviations in the main text as far as possible; nevertheless I decided to make frequent use of abbreviated book titles. This does not present any difficulty since books are normally found under the name of the author, or under the first word of their title in the bibliography. In addition, I used some Chinese termini technici which simplify bibliographical references:

juan 卷 "chapter". If no number is given a juan can be defined in terms of shang 上 "a", zhong 中 "b" or xia 下 "c". If zhong is lacking xia becomes "b", of course. "Mo" 末 is a final chapter, of course. Qianji 前集 and houji 後集 refer to a book in two main parts A and B. Zuben 足本 designates an edition or manuscript on which a later edition is based.

In the bibliographical section reference is made to the following series:

ESWS 二十五史. 全九册. 另索引一册. 香港. 文学研究社. 1959.9.

CSJC 叢書集成. 商務印書館. 民國二十四年—二十六年.

HBXZYS 湖北先正遺書. 民國十二年.

JDBS 津逮秘書. 民國十一年.

SBBY 四部備要.

SBCK 四部叢刊. 民國二十四年—二十五年.

Shiyuan congshu 適園叢書. 1964年.

Shuofu 說郛. 商務印書館. 民國十九年.

SKQSZB 四庫全書珍本初集. 商務印書館. 民國二十三年—二十四年.

Wenxue yichan 文学遺產 A weekly special feature of 老明日報.

yichan.

YHY 饮虹阁所刻曲. 曲学丛书第二集. 民国五十年九月. 台北. 世界书局.

YYTCS 粤雅堂丛书. 1875年.

Since the Chinese characters are supposed to be legible no transliterations are provided.

Finally, I have to add a word of warning concerning the use of metrical patterns presented in this thesis. For reasons which will become evident from this dissertation these patterns are suggestions, possibilities only. The same is actually true of all qupu that appeared up to date. For details the reader is advised to consult the chapter on "Problems in the Establishment of a Qupu" (pp. 120 ff.).

C O N T E N T S

Précis	i
Acknowledgements	iii
Prolegomena	v
Contents	xi
The Textual History of the <u>Yangchun baixue</u>	1
Yang Chaoying, the Compiler of the <u>Yangchun</u> <u>baixue</u>	6
Yuan Dynasty Writers and Their Society	
- An Introductory Essay -	15
Yuan Society and its Historical Development	22
Cultural Developments	28
Some Biographical Data	31
Some Intellectual Tendencies during the Yuan Dynasty	42
A Confucian "Hermit": Liu Yin	48
Guan Yunshi	51
Conclusion	54
The Development of <u>Xiaoling</u> Versification	58
Some Problems in the Study of Chinese Music	59
Text-Music Relationships	62
Prosody and Versification	66
<u>Jinti shi</u> Versification	66
Basic Versification Laws	68
<u>Ping</u> and <u>Ge</u> Tone Classes	72
The Role of <u>Pingge</u> in Modern Chanting	75
<u>Qi</u> Poetry - A Link between <u>Jinti shi</u> and <u>Xiaoling</u> Poetry	76

The Origin of the <u>Ci</u>	76
Text-Music Relationships in Jiang Kui's <u>Ci</u>	79
Inconsistencies in the Choice of Tones in Jiang Kui's <u>Ci</u> Songs	81
<u>Pingce</u> or <u>Sisheng</u>	86
<u>AOJU</u>	92
The <u>Ci</u> as a Genre	93
A Fragment of a <u>Qu</u> Score?	96
Stylistic Similarities between <u>Ci</u> and <u>Qu</u>	97
<u>Ci</u> and <u>Qu</u> : Two Separate Genres?	101
The Missing Link between <u>Ci</u> and <u>Qu</u>	102
Additional Bibliographical Notes	104
<u>Nangu</u> and <u>Beiqu</u>	107
Text-Music Relationships in <u>Ci</u> and <u>Qu</u>	110
Conclusion	118
Problems in the Establishment of a <u>Qupu</u>	120
The <u>Zhongyuan yinyun</u> and its Role for the Study of <u>Yuanqu</u> Versification	126
Essential and Non-essential Features in <u>Yuan- qu</u> Versification	126
The Establishment of Metrical Patterns in <u>Yuanqu</u>	138
The Structure of Lines: the Caesura	142
A Difficult Melody: The Establishment of Tone Patterns in the Melody <u>Hongxiuxue</u>	152
A <u>Qupu</u> for the <u>Xiaoling</u> in the <u>Yangchun baixue</u>	156
The Overall Structure of Melodies	213
The Role of Prosodic Devices in <u>Xiaoling</u>	222
<u>Zhangfa</u> - Semantic Structures	232
Formal Aspects of Style in <u>Xiaoling</u>	250
The Use of Chenzi in Various <u>Xiaoling</u> Melodies	257
Rhyme in <u>Xiaoling</u> Poetry	363
Adherence to Tone Patterns	369
Individual Style	370
Love, Joy, and Vanity	374

Appendices

References to Place Names, Personal Names, and Selected Proper Names	418
The Vocabulary of Ma Zhiyuan's Song to the Melody <u>Tianjingsha</u>	426
Leisure and Vanity: a Vocabulary	431
"Lazy Cloud Cave"	440
Jiang Kui's Secular <u>Ci</u>	444
Alphabetical Index of Names of Melodies	451
Bibliography	454
Note on the Rhyming Tables, Rhyming Tables	486

**Finding List of Songs in the Yangchun baixue
(according to Sui Shusen's edition, Peking, 1958)**

Song No.	P. No.	Song No.	P. No.	Song No.	P. No.
1	13	187	51	382	88
3	14	194	52	388	89
7	15	198	53	392	90
10	16	203	54	393	91
12	17	207	55	397	92
14	18	214	56	403	93
18	19	218	57	407	94
22	20	222	58	413	95
28	21	225	59	416	96
33	22	232	60	420	97
38	23	239	61	424	98
41	24	244	62	429	99
45	25	249	63	434	100
50	26	254	64	441	101
55	27	257	65	445	102
59	28	262	66	453	103
64	29	267	67	459	104
69	30	272	68	463	105
73	31	274	69	467	106
78	32	280	70	474	107
81	33	287	71	482	108
84	34	293	72	488	109
88	35	300	73		
94	36	306	74		
100	37	311	75		
107	38	318	76		
113	39	325	77		
118	40	329	78		
127	41	335	79		
134	42	338	80		
140	43	342	81		
148	44	347	82		
155	45	352	83		
163	46	357	84		
174	47	362	85		
175	49	367	86		
181	50	374	87		

Finding List for Translations from the Yangchun baixue

Appearing in this Thesis

Song No.	P. No.	Song No.	P. No.
11	356	279	329
40	353	282	332
57	376	289	327
67	379	301	385
81	341	311	407
89	259	320	387
104	264	324	392
113	268	334	393
114	280	344	322
123	282	361	394
129	284	367	396
133	272	383	397
139	273	385	398
160	275	396	408
167	287	399	399
174	279	406	409
182	244	412	388
196	290	418	400
200	411	428	401
208	406	437	413
214	382	438	389
217	338	442	410
219	236	446	403
224	412	457	404
225	296	458	390
232	277	463	414
239	336	472	405
246	306	486	416
254	312		
255	314		
257	308		
259	316		
265	299		
271	305		

The Textual History of the Yangchun baixue 陽春白雪

It is generally agreed that the Yangchun baixue is one of the most important early anthologies of sanqu 散曲.¹ Its textual history is far more complicated than some brief surveys by Ren Zhongmin and Sui Shusen suggest.² Unforeseen circumstances made it advisable not to include a more comprehensive study on this problem in the present thesis.³ Here I will confine myself to a few remarks only.

In spite of some shortcomings the Suiben (edited by Sui Shusen) still remains the best available critical edition of the Yang-

1 Luo Jintang, Yangchun baixue; Sui Shusen, Quan Yuan sanqu, zixu 自序, 2.

2 Ren Zhongmin, Renben, bianyan 弁言, and Ren Zhongmin, Quxie, juan 1, 3b-4a; Sui Shusen, Suiben, 1-2, 6, 20, 202-208.

3 Recently (1973), improved contacts with libraries in the People's Republic of China made it possible to obtain microfilm copies of rare editions. According to the latest communication from the National Library in Peking the zuben of the Suiben is not any longer being kept in that library. I was promised a copy as soon as possible. In a letter dated November 20, 1973 I was informed that a microfilm of the following manuscript is being sent to me: (印)楊朝英輯《樂府新編陽春白雪前集五卷後集五卷》。Among the various manuscripts I had requested was one in ten juan which should now be kept in Nanking (see Changlun tiyao, 156). There are reasons to believe that this manuscript contains most valuable marginal notes; I hope that the microfilm copy was made from this edition. It is to be expected that an examination of this copy will throw new light on other material I have collected.

chun baixue.¹ It was based on a Ming 明 manuscript.² This manuscript is more complete than other extant editions, the Xuben and the Canben.³ The zuben of these two editions are said to be Yuan manuscripts, yet until now I have seen no positive evidence that they actually are.⁴ Sui Shusen lists a number of extant editions in the postface to the Suiben (p.202f.). The number of editions is however not confined to those mentioned by Huang Peilie, Ren Zhongmin and Sui Shusen.⁵ In more recent times, the Yangchun baixue was reprinted in the Qing 清 dynasty by the Xiangzhou publishing house, and it is not clear altogether whether an edition in nine juan mentioned in a Peking Library catalogue from 1933 is identical with another one referred to by Huang Peilie.⁶

¹ To give but one example, Sui does not mention the appearance of song 3 in the Chuogang lu; see Renben, qianji, juan 2, p.1b, a song by Yao Muan 姚牧庵. Sui also discusses the shortcomings of the Renben and the Xuben (Suiben, 203f.).

² At first Sui did not give any details on the history of this edition (Yichan houji). According to a note in the Suiben (p. 205) it was once in the possession of Ji Cangwei (b.1630). On his life, see Zhongguo cangshujia kaolue, 53b, and Eminent Chinese, 118. One has to wait until the bibliography in Quan Yuan sanqu which appeared in 1964 for a dating of this manuscript as a Ming edition: (yinyong shumu 引用書目, 15).

³ Suiben, 205.

⁴ On difficulties in distinguishing Yuan and Ming editions, see Ye Dehui, Shulin qinghua, juan 10, esp. 263-7. Early sources usually give the title of the anthology as 陽春白雪集, differing from the titles of the extant editions. References to the Yangchun baixue in the Zhongyuan yinyun point to an edition close to the Canben rather than the zuben of the Xuben. See p.440.

⁵ See note 2 on the previous page; Huang Peilie, Tiba ji, juan 6, pp.63b ff. .

⁶ Pan Zuyin (Pangxi zhai cangshu ji, juan 3, 40b) mentions an edition printed by a certain Qin from the Xiangzhou publishing house. This is most probably a reference to Qin Enfu 秦恩復 (1760-1843) whose cognomen was Xiangzhou (Zhongguo cangshu jia 享齋).

cont.

kaolue, 74b). Professor Luo Kanglie had access to the catalogue Beiping tushuguan shanben shumu which lists a Yangchun baixue

(juan 4, p. 99a): 陽春白雪前集四卷後集五卷元樞朝英 鈔本

I am obliged to Professor Luo for this information. I discovered another edition in the Beijing tushuguan shanben shumu, juan 8,

93b: 樂府陽春白雪前集四卷後集五卷 元樞朝英輯 清黃氏禮居抄本 黃至烈校並跋 一冊 同捐

According to the preface of this catalogue Zhou 周 refers to Zhou Shutao 周叔弢 a well-known book-collector (see Chen Yinke, Zhou Shutao jinian lunwen ji, preface). He is the grandson of Zhou Fu 周馥 (1837-1921). His biography is included in Ma Qixu's Baorunxuan wenji (according to Qingdai beizhuan wen tongjian, 114). It might tell whether he was a descendant of Zhou Xiangyan who according to Huang Peilie was in the possession of an edition in nine juan (Tiba ji, juan 6, 64b). On Zhou Xiangyan see Zhongguo cangshu jia kaolue, 53a, and Eminent Chinese, 417; he died in 1819. Sui Shusen did not mention these editions. The latter one is definitely not identical with the zuben of the Suibien as is evident from Sui's description of the zuben (Suibien 20): 九卷本陽春白雪原抄本共四冊。There are considerable difficulties in attempting to reconcile the edition mentioned in the Peking catalogue of 1959 which is said to have a preface by Huang Peilie as well as marginal notes, with Huang's notes on the Yangchun baixue (cf. Renben, bianyan, 3aff.).

In addition, manuscripts of the Yangchun baixue are also mentioned in a number of other catalogues, mainly from the Qing dynasty with which I hope to deal in a future publication. There are several references to this anthology in Yuan and Ming sources. None of these references allows an identification of extant manuscripts with the editio prima of the Yangchun baixue. Finally it should be mentioned that there is an anthology of ci compiled by Zhao Wenli 趙聞禮 entitled Yangchun baixue ji 集 with which Yang Chaoying's qu anthology was repeatedly confused.¹

1 See Zhizheng zhiji, as quoted in Suibien, 16, and Quan Yuan sanqu, 136. This quotation is not contained in the abridged edition Jingzhai zhizheng zhiji yibian. The latter contains other interesting material on sanqu (e.g., juan 1, 3a, 5a; juan 2, 27a; juan 3, 15b. The song quoted in juan 1, 3a appears in Quan Yuan sanqu, without any reference to this source). See Shuoji ben 說集本 of the Qinglou ji, Qinglou ji, note 97, p.48. Without mentioning Yang Chaoying's name the Zhongyuan yinyun contains severe criticism of Yang's sanqu and his compilation the Yangchun baixue; see pp.⁴⁷⁰ of this thesis. Zhu Yizun 朱彝尊 (1629-1709) (Qingdai cangshu jia kao, 7-8, Eminent Chinese, 182f.) lists a Yangchun baixue ji by Zhao Cuifu 趙粹夫 appearing in the postface to the Xiaoshan yuefu 小山樂府 by Li Kaixian (Cizong, fafan 卷凡 p.5). In a postface to a Zhang Xiaoshan xiaoling in two juan Li Kaixian refers to what must be an anthology of qu entitled Yangchun baixue ji 止有楊朝英所集太平樂府及檢舊篋又得陽春白雪集及百一選曲兩種。 However, in another edition, called Xiaoshan yuefu, there is a preface (zhi 籤) signed Xu Wei, the text of which is almost identical with Li's postface. In Li's postface Xu is not mentioned but Li writes that the preface was "written in calligraphy for a second time" 再書. I assume that Xu's preface is the earlier of the two. It should be noted that Yang Chaoying's name is in both texts connected with the Taiping yuefu but not directly with the Yangchun baixue. It should nevertheless be clear that Zhu Yizun's attribution of this Yangchun baixue to Zhao Cuifu (=Zhao Wenli) is due to a mistake, and that the reference is to Yang Chaoying's anthology of sanqu. There are other indications

cont.

that there existed more than the presently known editions. In an undated manuscript supposedly from the Ming dynasty marginal notes indicate the origin of songs from earlier anthologies (Yuefu qunzhu, Peking microfilm). They are referred to in the preface to the Quxue congshu edition by Lu Qian. In this edition the notes themselves were omitted. See also Suibien, 200, Sui's note at the end of the second xiaoling. Some of these songs that are said to appear in the Yangchun baixue do not appear in any of the extant editions. Secondly, Mei Yingyun (Cidiao yu daqu, 99) claimed that a particular song appears in the Yangchun baixue: 元陽春白雪集有大石調陽關三疊詞. The text of this song appears also in Cidu, shiyi 拾遺, juan 5, p.562. In the Cihai, p.3084, under the heading 陽關曲 there is a short note to the same effect: 按元陽春白雪集有大石調陽關三疊詞 I am not sure about the sources for these statements. However, a similar song is also contained in the Jiugong dacheng beici gongpu which contains the following remark: 附載陽春白雪集二格 (juan 45, p. 10b).

I was also most surprised by a note in the Suibien, 201 to the effect that in the Tianlai ji zhiyi juan 6 (sic!) of a Yangchun baixue is referred to 天籟集摭遺錄此套云見陽春白雪後集卷六. Sui does not elaborate on this statement.

Very little is known about the life of Yang Chaoying. The earliest connection of his name with the anthologies Yangchun baixue or Taiping yuefu is perhaps in Xu Wei's preface (see note on previous page).¹ According to Guan's preface to the Yangchun baixue his cognomen 号 was Danzhai 澹齋. Apart from Guan Yunshi the number of his friends among other well known sanqu writers seems to have been relatively small. His work was derided by Zhou Deqing.² According to one source he flourished around 1326; he is usually called "somebody from the Yuan dynasty" although in one case he is assigned to the Ming dynasty.³ His place of origin or the place where he lived most of the time was Qingcheng 青城 (Honan).⁴ He was praised by Yang Weizhen, a very

1 There he is called the compiler of the Taiping yuefu. I do not know why only the Taiping yuefu is included in the Siku 四庫 collection but not the Yangchun baixue. It must be noted that the preface to the Taiping yuefu by Deng Zijin 鄧子晉 dated 1351 and appearing in the SBCK edition was taken from a later edition! See the bibliographical notes in Sibu congkan shulu, p. 70 a-b.

2 The number of other songs dedicated to Yang is exceedingly small.

3 In Ch'en Yüan, Western and Central Asians, 173; Goodrich assigned the date 1326 to Yang. According to a letter from Prof. Goodrich he based himself on an entry (3407) in the Zhongguo wenxue da cidian, the origin of which I was not able to trace up. In Ruan Yuan's Tianyige shumu (juan 4/4, 23b) there is the following entry: 樂府新編陽春白雪六卷 藍鈔關鈔本 明楊朝英選集

(Compare also Tianyige xiancun shumu, juan 4, 36a, and Tianyige cangshu kao, 143; the latter does not list the Yangchun baixue any more). I am not sure whether this entry was neglected by modern editors because of the late date assigned to Yang (Ming!).

4 There are two places in Honan with this name. Qingcheng appears at the beginning of each juan in the Yangchun baixue. -6-

interesting fact since Yang Weizhen is known for his unorthodox literary views.¹ It is extremely important to know the lines according to which Yang edited the Yangchun baixue and the Taiping yuefu. The only direct evidence can be gathered from Guan Yunshi's preface to the Yangchun baixue.

蓋士嘗云東坡之後便到稼軒詩甚矣。然而比來徐子芳...揚西菴...近代疎齋...馮海粟...閑漢卿庚吉甫...澹齋揚朝英選詞百家。謂陽春白雪徵僕爲之引。予陽春白雪久亡音響。評中數士之詞。豈非陽春白雪也耶。客有宦僕曰適先生所評。未盡選中。謂他士何。僕曰西山朝來有爽氣。客笑。澹齋亦笑。酸齋買雲石序。

" Now, a scholar once said: after [Su] Dongpo, [one] comes to [Xin] Jiakuan.² This criticism is very correct. Yet recently Xu Zifang... Yang Xian... in the recent period [Lu] Shuzhai... Feng Haisu... Guan Hanqing, Yu Jifu...³. Danzhai Yang Chaoying selected ci (i.e. sangu) of hundred writers and called [the anthology] Yangchun baixue. He asked me for a preface. Alas! The sound of Yangchun and Baixue has since long disappeared. The ci of the number of writers in the critical remarks (following the names mentioned above) , how can they not be [called] Yangchun and Baixue? One among the guests inquired of me: "It happens that those [writers] you, master have criticized are not all [included] in [this] anthology. Why?" I answered: "In the western mountains, at dawn the air is fresh!"⁴ The guests laughed. Danzhai, too, laughed. Preface by Suanzhai Guan Yunshi."

1 See Yang Weizhen, Dongweizi wenji, juan 11, 1b-2a: 士大夫以今樂府成鳴者奇巧莫如閑漢卿庚吉甫楊淡齋盧蘇齋(此!)...至正十年十一月... (周月湖今樂府序). Cf. Wu Mei, Xiqu gailun, 45. On Yang Weizhen's views, e.g. Liu Zhijian, Yang Weizhen.

2 See Yang Shen's comparison of both ci poets as quoted in Jiang

Shangxian, Song si dajia ci yanjiu, 134.

3 For biographical information on these writers, see pp. 31 ff..

4 I am not too sure about the precise meaning of this allusion in this context. This sentence appears in the biography of Wang Weizhi (Jinshu, juan 80, p. 1291.4): ...以手版拄頰云

西山朝來致有爽氣耳。

It is fairly obvious that the phrase "the sound of Yangchun and Baixue has since long disappeared" does not refer to Zhao Wenli's earlier anthology of ci entitled Yangchun baixue ji but to the titles of two songs mentioned in a piece ascribed to Song Yu.¹ These songs are said to have been liked only by a few people because they were so "exalted" 高。 Since the term Yangchun baixue has also become a saying with the meaning "songs that appeal to the highbrows only" one must assume that the anthology was called Yangchun baixue to indicate its exclusive character and high literary value.²

Secondly, it is said that not all authors mentioned in the critical remarks appear in the anthology. All authors are, however, represented in the extant editions of the Yangchun baixue, including the ci poets Xin Jiaxuan and Su Dongpo.⁴ The immediate conclusion is that none of the extant editions is identical with the one for which this preface was written.

There are other reasons to doubt the authenticity of the extant editions. Most important of all, quite a number of songs appear in both the Yangchun baixue and the Taiping yuefu, sometimes attributed to different authors.³ I have also some doubts whether

1 This piece is entitled 對楚王問 (Quan Shanggu, section 三代, juan 10, 13b-14a). Cf. Yakō shiwa, 369.

2 See Liang Shiqiu, p. 1183.

3 Songs 8 (Taiping I, 25), 272 (Taiping I, 49), 278- 281 (Taiping III, 24-25), 413 (Taiping I, 1f.), 418 (Taiping I, 12) appear in both anthologies. Most surprising perhaps is song 413 which in the Yangchun baixue is called "anonymous." In the Taiping yuefu it is preceded by a very detailed preface (Cf. Sui's notes in Suibien, 95, and Quan Yuan sangu, 447). Such differences suggest that Yang Chaoying did not rely on first-hand sources and that information as to the authorship of songs must be regarded with scepticism.

cont.

4 These ci songs appear under the heading daqu 大曲 ; cf.
Zhao Wanli, Sanqu de lishiguan, 1135.

the present shape of the Yangchun baixue might not point to alterations by a commercial publisher. In the first place, in the Jingzhai zhizheng zhiji it is stated that the Yangchun baixue was printed by a publishing house (called 書坊). It is well known that this term often implies that the book was not scholarly edited.¹ In the second place, at the beginning of the Yangchun baixue there are two parts which deal not directly with sangu. The first juan contains a version of the Changlun and a number of ci songs. I have seen no early references to the fact that the Yangchun baixue actually contained the Changlun, too. Moreover, the Changlun does not deal with qu exclusively, but also with other genres.² The ci poems in the Suiben are those mentioned in the Changlun (Suiben, 2). Although I have no positive evidence one should not exclude the possibility that these parts were later added, perhaps to increase the commercial value of this publication. Huang Peilie wrote the following interesting remarks: 復借得周文齋藏管鈔本卷歌樂陸目合, 但以元刻本勘之卷一自湘妃怨起知所脫乃元刻一卷之首影元鈔, 二卷之前幾葉也。³

Since the extant editions in nine and ten juan as well as the Canben include the melody xiangfeiyuan together with the preceding melody changongqu the edition referred to in the phrase 卷一自湘妃怨起 will most probably be Zhou Xiangyan's edition. It must be noted that 元刻 here refers to the 元刻殘本 (i.e. canben). It is expressly said that the melody xiangfeiyuan appears in

1 Li Wenqi, Banben mingcheng shilue, 62: 坊刻本 「坊」指書坊而言...在昔時亟言其出諸書賈之手, 校勘必不精審之謂也。

2 Such as the ci (Suiben, 2) and most probably the daqu 大曲 or a related form (Suiben, 3): 歌聲 件有慢、滾、序、引、三臺、破子、遍子... (cf. Mei Yingyun, Cidiao yu daqu, esp. 63-4).

3 Huang Peilie, Tiba ji, juan 6, 64a, on the Canben. According to Ren Zhongmin (Renben, bianyan, 3b) Huang had not yet seen the 元刻本 when he wrote this preface. The catalogue referred to is Lu Qiqing's Jiaqu tang shumu (p. 186...前集四卷後集五卷...)

juan 1 of this edition. Unless the Changlun (and the ci songs?) appeared together with some sanqu in the first juan (which is not the case in the other editions, except the Canben) this means that this edition did probably not contain the Changlun at all. Strange enough, Huang Peilie never discussed the problem of the Changlun in the various editions of the Yangchun baixue. Apart from these problems it is obvious that Yang Chaoying tried, at least to some degree, to select for his two anthologies the most popular and well known tunes. In the Yangchun baixue only the melody shanpoyang is severely underrepresented.¹ In both anthologies songs by Zhang Xiaoshan are more numerous than by any other writer. In the Yangchun baixue works by two major poets were not included, Qiao Ji 喬集 and Zhang Yanghao 張養浩. Songs by these authors appear, however, in the Taiping yuefu. Likewise, the Yangchun baixue does not contain songs by Zhou Deqing, a sharp critic of Yang Chaoying's work, in contrast with the Taiping yuefu. I am not sure whether this was done on purpose. For the rest, the selection of songs in the Yangchun baixue seems to have been prepared without particular literary standards in mind. Rather vulgar songs like 180 or comic songs like 346 appear side by side with more literary ones, such as 1 and 2, for example. I was not able to discover preferences for melodies of a particular region;² from the list of place names at the end of these thesis it becomes clear that most of the songs are connected with southern China 江南 rather than the north. If the present shape of the Yangchun baixue is any indication at all for Yang Chaoying's editorship of the Yangchun

1 This statement is based on the number of songs to the various melodies listed in the index at the end of Quan Yuan sanqu.

2 I made a table (not included in this thesis) listing melodies according to the region of origin of authors who wrote songs to

cont.

them. I was unable to discover significant regional distributions. Regional preferences are mentioned in the Changlun (Suibien, 5): 凡唱曲有地所. 東平唱木蘭花慢. 大名唱摸魚子. 南京唱生查子. 彰德唱木斛沙. 陝西唱陽關三疊. 黑漆弩. Perhaps most interesting is the appearance of titles of older ci melodies side by side with a more recent melody, the heiqinu which is commonly called a xiao-ling melody! It seems most reasonable to assume that qu melodies were at times restricted to a particular region only.

baixue one must say that its standard is very low. I will only mention the fact that the anthology is almost void of any information as to the date of songs or prefaces which do occasionally appear in the Taiping yuefu. In spite of all its shortcomings Yang Chaoying's work as a compiler has the merit of having preserved for posterity a significant part of non-classical literature from the Yuan dynasty.

Yuan Dynasty Writers and Their Society

- An Introductory Essay -

Centuries after the Mongol Yuan dynasty (1206-1368)¹ had reigned over China scholars concluded that, in contrast with previous literature largely written in wenyan 文言, literature of the Yuan dynasty was represented best by a genre distinguished by its predominant use of the current vernacular, baihua 白話. Wenyan corresponds roughly to a language medium like mediaeval Latin; relatively remote from the current vernacular it required a long study of ancient texts, the vocabulary and grammar of which it tried to emulate. In spite of widespread opinion, wenyan itself changed considerably in the course of time. Baihua, though best translated as "current vernacular of a given epoch," is a much less precise and more difficult term than one would think at first. In this thesis I avoided the use of these terms as far as possible.²

1 There is a confusing variety of different dates given by various scholars as the starting date of this dynasty. Among other possible dates, like 1234 (fall of the Jin 金 dynasty), or 1276 (fall of the Song 宋 capital Hangchow) I have opted for 1206 as being the first year in which Cinggis Qan was recognized ruler over the Mongols.

2 In vain one will look for definitions of these terms in studies like Hu Shi's Baihua wenxue shi, Yoshikawa Kōjirō's Gen zatsugeki kenkyū (esp. 393 ff.), Gen zatsugeki no yōgo by the same author, or Aoki Masaru's Gen Min no bungaku shisō,

cont.

esp. 98. Iriya Yoshitaka (Genkyoku joji kō, 94) admits that we are still far from having a good knowledge of the Yuan vernacular. As far as I am aware similar problems exist in the study of early European literature. "The assumption that, especially for past periods, we know the distinction between common speech and artistic deviation is, regrettably, quite unfounded. Much closer study must be given to the diversified stratified speech of remote times before we shall possess the proper background for judgement of the diction of an author or of a literary movement." (Theory of Literature, 177)

Wang Guowei regarded the qu 曲 genre of the Yuan dynasty as representative for the literature of that period, just as the saō 騷 of Chu 楚,¹ the fu 賦 of the Han 漢 dynasty,² the pianwen 駢文 of the Six Dynasties liudai 六代,³ the shi 詩 of the Tang 唐 dynasty,⁴ and the ci 詞 of the Song dynasty were thought to represent the best that had been produced during the respective periods.⁵

1 I.e. the Chuci 楚辭. On this early anthology of Chinese poetry from the south (from the southern state of Chu) see Hoshikawa Kiyotaka, Soji no kenkyū, and Hawkes, Ch'u Tz'u.

2 See Suzuki Torao, Fushi daiyō, and by the same author Shina bungaku kenkyū, 321-386. The fu is known for its "descriptive" quality making use of prose and prosodically regulated verse-poetry. Han dynasty: from 206 B.C.E. until 220 C.E.

3 Usually classified as prose, it makes prolific use of prosodic devices, particularly parallelism (pian: "parallel."). In literary history, the term liudai covers the whole period from the end of the Han until the beginning of the Tang dynasty (Morohashi, 1453.456).

4 A general term for various sub-genres, such as the lüshi 律詩, the pailü 排律, and the jueju 絕句. All are characterized by similar metrical features in which an aesthetically balanced distribution of two tone classes ping 平 and ce 仄 plays a major role. On the form of this genre, see Wang Li, Hanyu shilitu xue, 18-303. See also pp. 72 ff. of this thesis. Tang, 618 - 906.

5 A song genre, the prosody of which was greatly influenced by shi prosody. To a certain extent, the melodic movement of the song-melody has to harmonize with the movement resulting from the sequence of different speech tones. See pp. 79 ff. . The Song dynasty lasted from 960 until 1279.

See Wang Guowei, Song Yuan xiqu shi, preface, p.1.

Luo Jintang claimed that

"the mass literature corresponding to the [political] events took the place of traditional literature ... it is definitely not the old style poetry or song (shici 詩詞) [composed] by earlier [writers] with a drunken mind but song and opera written for the enjoyment by the masses."¹ Prosodically spoken the qu genre is closely related to the ci. If single songs are arranged into a group this group is called taoshu, if used independently, xiaoling (套數, 小令). The term sanqu 散曲 comprises the sub-genres xiaoling and taoshu. Several taoshu joined together, with an optional entr'acte xiezi 楔子 and interspersed dialogue are usually called zaju 雜劇, drama or opera.²

Most scholars seem to agree that one of the main features of the text of these qu songs is the widespread use of the Yuan vernacular.³ This feature, as the rise of the qu genre itself, has been generally attributed to the historical and social events which took place in China, especially in North China, under the Jurchen Jin dynasty (1115-1234) and the Yuan dynasty. There arose a situation where the use of the vernacular in official documents was tolerated or even encouraged;⁴ by this time, still enhanced by the long lasting split in "two Chinas," a northern half and a southern half under separate governments, a separate

1 Luo Jintang, Zhongguo sanqu shi, 2. Luo's terminology (minzhong wenxue 民眾文學, dazhong de quzi 大眾的曲子) seems to have been influenced by the literary discussions in the thirties. See Tagore, Literary Debates, 190 ff. .

2 Hoffmann, Technik der San-ch'ü, 121 f. .

3 Yoshikawa Kōjirō, Gen zatsugeki kenkyū, 395. Schlepp, San-ch'ü, 3 ff. .

4 De Rachewiltz, Language Problem, passim; Yoshikawa Kōjirō, Gen zatsugeki no yōgo, passim; Gen zatsugeki kenkyū, 393 ff. by the same author.

"northern" dialect had developed.¹ It was this northern dialect that came to be predominantly used in the qu of the Yuan dynasty.² Yet according to traditional opinion the main cause for the swift development of the qu was not, for instance, the use of baihua by officials.

" Chinese writers traditionally belonged to the scholar class ī (shih), the elite of Chinese society whose ultimate aspiration was government service ... Consequently when they found themselves ruled by a culturally inferior people, barred from government service, shorn of respect and prestige, and ridiculed as the ninth of the ten grades of citizenry with only the beggars below them, the humiliation and frustration of the writers were almost more than they could bear.^[3] Then the song and drama were introduced, and writers seized upon them as a new medium to express their thought and feelings."⁴

Opinions similar to this one were held by Wang Guowei,⁵ Zheng Zhenduo,⁶ and Luo Jintang,⁷ who either referred to the zaju only or included the sanqu.

1 To be precise, a number of northern dialects with features distinct from "southern dialects."

2 One of the most interesting features of Yuanqu 元曲 is the simultaneous development of a northern style and a southern style. See pp. 107f. .

3 In a footnote Yang quotes (approvingly?) Chen Yuan who holds that this system of ten grades with the scholars at the lower end of the social ladder did not conform with reality under the Yuan dynasty, and that it had originated from a saying aimed at teasing the scholars of the time. Ch'en Yuan, Western and Central Asians, 290.

4 Yang, Social Background, 338.

5 Wang Guowei, Song Yuan xiqu shi, 98.

6 Zhongguo wenxue shi, 844-5, as quoted by Yang, *ibid.*, p. 331, from the Pushe edition.

7 Luo Jintang, Zhongguo sanqu shi, 4.

Shionoya On proffers a somewhat modified view. Although he ascribes likewise much importance to the abolition of the traditional role of the Confucian bureaucrat under a foreign dynasty, he mentions yet another point:

"The Chinese people, humiliated by the rule of foreign tribes, sought comfort and consolation in poetry and wine. They took great delight in the newly developed form through which they could express their indignation against their own oppressors by poking fun at characters of the past... As the trend continued, many talented writers appeared. With their exquisite words and beautiful tunes these writers excited their audience, and the entire country responded. When the Mongols had conquered they gradually began to indulge themselves in luxury and the pursuit of enjoyment, and they too took great delight in the drama and the novels, and through them gradually came to understand the customs and sentiments of the Chinese people... ."1

It would have been interesting if Shionoya On had tried to substantiate and prove his argument in detail. What is especially noteworthy are his remarks on "consolation in poetry and wine," and the association of "luxury, pursuit of enjoyment" with Yuanqu. As I will try to demonstrate later on, it is a special kind of eremitism, seclusion from official life, very often not chosen because of frustration or out of protest against the government, which forms one of the predominant features of the xiaoling of the Yangchun baixue. This kind of eremitism is pos-

1 I quote from Yang's translation, Social Background, 332-3 (which except for the omission of the attribute piaohan 悻悻 "violent and swift" before "Mongols" is substantially correct). The Japanese original was inaccessible. See Shionoya On, Yuanqu gaishuo, 23.

sibly what Shionoya On is referring to, an eremitism inspired by the search for pleasure rather than to express one's disapproval of an unjust government. ¹

All writers mentioned above, though differing in minor points, follow the basic argument which was summed up by R. Yang:

"The social background then has a direct bearing on the growth and development of Yüan drama, and the theory that literature reflects the conditions and problems of a society is unquestionably applicable here. The foreign rule, the Chinese loss of social status, the radical change in the traditional pattern of life of the scholar, and the scholar's sensitiveness to the changes - all these social factors had much to do with making the Yüan drama what it is."²

His reasoning, plausible though it seems, has at least one major flaw. His understanding of Yuan society is, to say the least, one-sided, and derives from a very traditional attitude towards this problem.

"Since, so far, the majority of works devoted to the foreign dynasties have emphasized the barbarism of the Mongols, their lack of adaptability to Chinese culture, and generally the anti-Han aspect of their policies, it might be worthwhile to have a closer look at this question... ."

1 Li Maosu (Ma Zhiyuan he tade sanqu) argues that in the case of Ma Zhiyuan the choice of the life of a hermit was conditioned by the dissatisfaction prevalent among many literati. Li's quotations from Ma in support of this view can barely be taken as an expression of dissatisfaction directed specifically against the Mongol rulers.

2 Yang, Social Background, 352.

Works like the Yuanshi 元史 and others

"stress the primitive and military character of the Mongol state at the time of Činggis Qan. ... A perusal of the Secret History and of the biographies in the Yuan-shih shows that the above statements rather oversimplify the situation."¹

In fact, we are still far from an approximately fair evaluation of the whole period of the Yuan dynasty as well as of the preceding Jin dynasty, which ruled over much of North China. However, since the appearance of Meng Siming's study Yuandai shehui jieji zhidu in 1938 it is clear that the corpus legum of the Yuan dynasty cannot be accepted as the sole basis of our understanding of the structure of Yuan society - yet even Yang while quoting Meng Siming's study still keeps to the traditional picture in his essay on Yuan society.²

Yuan Society and its Historical Development

In broad lines, Meng Siming's argument may be presented as follows:

- 1) In contrast with the Southern Song dynasty (1126-1279), the class system of the Jin society had also its economic basis, but was complicated by racial problems.³
- 2) In Yuan society, there were four classes based on racial distinction: the Mongols occupied the first, the Semu ren 色目人

1 De Rachewiltz, Personnel and Personalities, 93.

2 Yang, Social Background, 333-338.

3 Meng Siming, Yuandai shehui, 12.

the second position, followed by the Hanren 漢人 (Northern Chinese) and the Southern Chinese.¹

3) This division on a racial basis could, however, not destroy or replace existing social classes based on economic differences; there developed a "hybrid" society in which both class systems existed side by side.² Conflicts between the political (racial) classes and the economically powerful classes lead to a situation where the political rulers were sometimes even forced to submit to the economically strong.³

Society during the Yuan dynasty presents an ever changing picture. In the beginning, the class system based on racial division clearly outweighed the traditional Chinese class system. Later on, with increasing interaction of both class systems classes distinguished by their strong economical base gained greater importance.

One has to keep in mind that it is very doubtful whether the Mongols had been able to establish themselves in China without the help of Khitan and Chinese "traitors." The ruling political and military class might best be described as an almost feudal-type alliance of locally powerful overlords which for various reasons were prepared to acknowledge allegiance to the Mongol rulers.⁴ In order to be able to understand the willingness with which many northern Chinese joined the conquerors one has to realize that North China itself had in the preceding centuries been separated from a purely "Chinese" court exercising power

1 Meng Siming, Yuandai shehui, 25. On the term Semu ren, see also Ch'en Yüan, Western and Central Asians, 2 and passim. Semu ren were mainly people from the west other than Mongol or Chinese.

2 Meng Siming, Yuandai shehui, 69-70. [3] *Ibid.*, 72 ff. .

4 De Rachewiltz, Personnel and Personalities, 140.

in the south. One should be careful not to attribute too strong Chinese "nationalistic" feelings, in the modern sense, to those people then living under Mongolian domination. Since the end of the Tang dynasty the north of China was under a separate government and administration, except for the years from the establishment of the Song dynasty until 1126 when emperor Huizong 徽宗 and his successor Qinzong 钦宗 were taken captive by the Jurchen. From 906 until 960, the Five Dynasties Wudai 五代 followed each other in the north; once during this period, the Khitan assumed power in North China (946).¹ In South China, the situation was even more confused, with the Ten Kingdoms vying for power.² Simultaneously, the Khitan started to form an empire to the north of China. Around 900 Apaoki became ruler of the Khitan people and in 907 assumed the title of "emperor" (Tian huangdi 天皇帝). In the beginning relations of this Khitan empire with the newly founded Song empire were reasonably good. Clashes developed, however, and in 979 the Chinese armies were defeated. From then on, Song China's northern border remained relatively stable.³ To the west of China there existed another empire, that of the Tangut Xixia 西夏 which was brought to an end by the Mongols in 1227.⁴

1 Franke, Geschichte, vol.IV, 69 ff., 125 ff. ; Wittfogel-Feng, Liao, 21-3.

2 For a systematic study on this period, see Wang Gungwu, The Structure of Power.

3 See the map at the end of Wittfogel-Feng, Liao. From Tianjin^{天津} the border went mainly eastwards.

4 A succinct description of this empire is found in Ajia rekishi jiten, vol V, 154-6. KitaYskai's Klassika, 136-143 contains a good bibliography on this topic.

Around 1100 the Tungus Jurchen acquired much power in eastern Manchuria. In 1115 the Song concluded a pact with the Jurchen against the Liao empire of the Khitan which eventually led to the destruction of this empire, mainly by the forces of the Jurchen who turned against their former allies and took the Song capital Kaifeng in 1126. The Song were never able to reconquer the lost territories to the north of the Huai river; the Jurchen remained as an independent empire in North China under the dynastic name of Jin, until it was finally conquered by the Mongols in 1234.¹

After a series of military expeditions Temüjin, later called Činggis Qan, was able to unify the separate tribes of Mongolia and was chosen leader in 1206. He began the invasion of the Jin empire in early 1211; in 1215 Zhongdu 中都 (Peking) fell. Shortly before the Jin emperor Xuanzong 宣宗 had moved his capital from Zhongdu to Bian 汴 (Kaifeng). The war in China was from now on in the hands of several Mongolian generals, mainly Muqali, Daisun and Bōl, after Činggis himself had left for Mongolia and Western Asia. There developed a confuse situation: the Jin were able to recover some of the territories lost (in Shensi, Shansi, and Shantung) while the Song was likewise able to gain some territories from the Jin. When Činggis returned to China the conquest of the Xixia continued (1227); the war against the Jin was continued under his successor Ögödei until the Jin capital Bian was destroyed in 1233. After some interruptions of the war the Mongols were finally able, from 1268 onwards, to destroy the rest of the Song empire. In 1276 the Mongolian general Bayan

1 See Toyama Gunji, Kinchōshi kenkyū, and Mikami Tsugio, Kinshi kenkyū, on the history of the Jin empire.

took Hangchow, the capital of the Southern Song, and by 1279 the Mongols had gained control over the whole of China under the new dynastic title of Yuan which had been accepted as such by Qubilai Qan in 1271.¹ The Mongols conquered China not exclusively by relying on their own military power. De Rachewiltz suggests that the Mongol conquest of North China (1211-1234) was possible only because of the collaboration of a "large group of Khitans, Chinese, and to a lesser extent, Jurchen defectors and their followers."² In fact, many of the northern regions developed into virtual domains ruled over by local military leaders. Mongol policy towards the conquered Chinese territories waivered between the tendency to lay waste the whole of the agricultural region turning it into steppeland (grassland) and a restricted exploitation of the country by making use of the existing economy. The latter policy was strongly advocated by a famous adviser from the Khitan clan Yelü 耶律, Yelü Chucai 楚材.³ He as well as other people like Qiu Chuji 丘處機, a Taoist from the syncretistic Quanzhen 全真 sect,⁴ tried hard to save the lives of Chinese and to continue Chinese cultural activities in the North. They were not alone in their efforts. On the one hand,

1 For a description of the various military expeditions, see Sun Kekuan, Yuandai Han wenhua, esp. 1-107, and Franke, Geschichte, vol. IV, esp. 291 ff. Cf. Grousset, L'empire mongol, passim.

2 De Rachewiltz, Personnel and Personalities, 141.

3 De Rachewiltz, Yeh-lü Ch'u-ts'ai, passim. On the factional struggle among the Mongols about the policy towards conquered China, see Munkuev, O dvukh tendentsiakh.

4 See Chen Yuan, Nan Song chu, passim. Sun Kekuan published a number of articles on the religious situation during that period (see bibliography); also Yao Congwu, Jin Yuan Quanzhen jiao. Succinct analyses on this topic are found in Demiéville, La situation religieuse, and Thiel, Der Streit der Buddhisten.

scholars from the Southern Song tried to preserve the cultural heritage.¹ In addition, some of the relatively independent local military leaders, like Shi Tianni 史天倪 and Shi Tianze 史天澤 from Hopei and Yan Shi from Shantung were able to gather around them a number of scholars, writers, and artists, thus preventing destruction of scholarly and artistic life in the north.² After the gradual centralization of political and military power local power declined.³ When Qubilai Qan obtained control of the Mongolian troops in China, the Mongolian conquest of South China differed very much in character from the conquest in the north.⁴ The existing social structure in the south was much less affected by the Mongols than it had been the case in the north.⁵ Under Qubilai it was again a (Chinese) adviser, this time Liu Bingzhong 劉秉忠 who played an important role in the formation of policies at the central court, exercising his influence for the benefit of the Chinese.⁶ The degree to which the court and the Mongols generally became sinicized in the course of the his-

1 Ch'en Yüan, Western and Central Asians, 289.

2 See Abe Takeo, Gendai chishikijin to kakyo, and Sun Kekuan, Yuanchu Dongping. On the activities of the military leaders, see Sun Kekuan, Yuandai Han wenhua, 237-344, and Menggu Hanjun, 1 - 74, by the same author. There is a useful table on this period in Yuandai Han wenhua, 242.

3 Schurmann, Economic Structure, 8.

4 It must be remembered that Möngke was the last Mongol leader in undisputed control of the whole Mongol empire. Especially Qaidu and Qubilai's younger brother, Ariq Böge disputed Qubilai's pretension towards being Qan of all Mongols. See Grousset, L'empire mongol, passim.

5 Meng Siming, Yuandai shehui, 20 ff. .

6 Chan Hok-lam, Liu Ping-chung, passim.

tory of their dynasty has been extensively discussed by various scholars.¹ One should not underestimate the thorough impact of the Mongolian conquest on the political, economical, social and cultural tradition of China which did constitute a violent threat. Large parts of the population had to suffer a miserable life. For a long time the economy was seriously disrupted, particularly in North China.² Yet on the other hand, throughout the history of the Yuan dynasty a number of people with a strong Chinese cultural background belonging to the upper classes (either in a politico-military or economic sense) guaranteed the continuation of traditional Chinese culture and literature.

Cultural Developments

In the first years of the dynasty, the various local military commanders mentioned above gathered scholars at their "court" mufu 幕府 (Jap. bakufu). Various cultural activities carried out there with the assistance of famous scholars like Yuan Haowen 元好問 and Yao Sui 姚燧 played an important part in the preservation of scholarship, knowledge of rites, mainly from the Jin dynasty, and in the introduction of Neo-Confucian scholarship to the north.³ The abolition of the traditional examination system later on did much less damage to the traditional culture than Wang Guowei and others seem to assume; a point which is reasoned and stressed by Chen Yuan.⁴ A more than obvious coun-

1Kano, Genchō no Kan bunmei; Franke, Could the Mongol; Yao Congwu, Hubilie, passim.

2 On the economic situation in general, see Li Jiannong, Song Yuan Ming; Schurmann, Economic Structure, and Franke, Geld und Wirtschaft. On the situation of the poorer classes, see Meng Siming, Yuandai shehui, 170 ff., and, for instance, Zhao Hua, Guanyu qukou, and Huang Xianfan, Yuandai dianhu. Much valuable

cont.

information about the political structure of the Yuan dynasty is contained in Ratchnevsky, Un code des Yuan.

3 See Abe Takeo, Gendai chishiki jin; Sun Kekuan, Yuanchu Dongping; Yuan Guofan, Dongping Yanshi. These studies deal exclusively with the cultural situation; for that reason, specific page numbers are not given. Cf. Sun Kekuan, Yuandai, 121 ff..

4 Ch'en Yüan, Central and Western Asians, 133. On the role of the examination system in China, see Ho Ping-ti, The Ladder of Success. This study contains many references to the examination system and its functions in Chinese society.

terargument is to be found in the huge amount of traditional writing in wenyan by writers of the Yuan dynasty, very often high officials themselves.¹ The literary works of these writers have just begun to be studied, mostly in order to obtain factual information of a biographical or historical nature. There is such a vast amount of "classical" literature from that period that it will take, perhaps, generations of scholars until its literary value will be known with some certainty. Cynical scholars might ask, of course, whether it would even be desirable or necessary to tackle this task On the other hand, the present picture of popular literature of the Yuan dynasty is very incomplete, owing to the lack of extant sources.² This deficiency is easily explained by the general disregard the Chinese "élite" had for popular literature.⁴

For these reasons literary histories like Yoshikawa Kōjirō's Gen Min shi gaisetsu and Su Xuelin's Liao Jin Yuan wenxue must be regarded as preliminary surveys only. In addition, both writers are pre-occupied with either "bourgeois" or "popular" literature, perhaps as a result of the re-assessment of China's literary and cultural heritage after the May-Fourth Movement (wusi yundong 五四運動).³ Consequently, almost no attention is paid to what may eventually turn out to be very significant developments in the "traditional" genres. A more balanced view was perhaps held by Aoki Masaru in his work Gen Min no bungaku shisō. The question of "bourgeois" literature was also dealt

1 See, e.g. the collected works of Yuan writers as described in Siku quanshu zongmu, juan 166 ff., 3271 ff. .

2 Cf. Ye Dejun, Song Yuan Ming jiangchang wenxue, esp. 1 ff. .

3 Chow Tse-tsung, The May Fourth Movement, passim, and Research Guide, by the same author; Liu Chun-jo, Controversies, esp. 40-47.

4 See Sui Shusen, Zhuming wenti, 62ff, and Zhu Zhaonian, Gudian xiqu, 95ff.

with by Matsumura Takashi who opts for a later date as the starting point of what one may call "bourgeois literature."¹ Ye Dejun introduces a very important distinction within what is often called "popular literature." He regards the zhugongdiao 諸宮調 as a representative of urban literature in contrast with "real" folk literature such as the huolanger 貨郎兒.² Yet within their own time poets like "the four writers" Yu Ji 虞集, Yang Zai 楊載, Fan Peng 范梈 and Jie Qisi 揭傒斯 enjoyed much higher positions in the literary world than they do now.³ It is my opinion that any serious future re-evaluation of the literary merits of Yuan writers must also take into account those works using a traditional form, such as the jinti shi. One should not exclude the possibility that works of the latter category may turn out to contain much more "realistic" creations than are met with in the urban zhugongdiao or similar "popular" entertainment literature.⁶

Some Biographical Data

of Writers whose Xiaoling are contained in the Yangchun baixue⁴

- Yu Jifu 庾吉甫 (zi字); ming名 Tianxi 天錫 or Tianfu 天福 .
He came from Dadu 大都 and held an official position. Luguibu, 25.
- Yao Sui 姚燧 (1239-1314); zi Duanfu 端甫, hao号 Muan 牧庵 .
His uncle was the famous scholar-politician Yao Shu 枢,⁵ by whom he was educated. He held a

1 Matsumura Takashi, Zuizen shiwa no sekai, iii.

2 Ye Dejun, Song Yuan Ming jiangchang wenxue, 21f.

3 Liu Shide, Yuan Ming Qing wenxue fenqi wenti suotan.

4 In the compilation of this list I relied mainly on Yuanshi, Sun Kaidi's biographical studies (see bibliography), and Tan

cont.

Zhengbi, Yuanqu liu dajia luezhuan. Dates are usually given according to Lidai renwu nianli. In the absence of dates the page number of the chronologically arranged Luguibu that mentions a particular writer is supplied. Chen Zhuo's Song Yuan shihui which also contains biographical material arrived too late to be consulted.

5 See Yuanshi, juan 158, 6499.2.

6 Cf. Prusek, The Origin, p.13, who prefers to consider some of the medieval songs as a kind of "town chanson."

number of high offices. See Yuanshi, juan 174, p. 6534.4, Luguibu, 2.

Zheng Dehui 鄭德輝 (zi); ming Guangzu 光祖. He once held a minor office. Yuanqu liu dajia luezhuan, 268-309. Luguibu, 103.

Andun zhouqing 奧敦周綱. He held various offices at the beginning of the dynasty; he has a Jurchen family name, and seems to have had contact with Bai Pu 白樸, Yang Guo 楊果, and Zhang Zhihan 張之翰. See Yuan qujia kaolue, 4-6. Luguibu, 6.

Zhang Ziyou 張子友. Luguibu, 1 lists a certain Zhang Ziyi 張子益. See Quan Yuan sanqu, 38 and 1118. I suspect that both names refer to the same person.

Ma Jiugao 馬九皋. See Sun Kaidi, Yuan qujia kaolue xubian, (1959-IV), 108-110. He does not appear in the index to the Quan Yuan sanqu. Sui Shusen follows Sun in identifying Ma with Xue Angfu. In the Suibien Xue Angfu appears on p. 99; no reference to Ma Jiugao is made.¹ Ma Jiugao was an Uighur who seems to have been a military commander; with the help of Chinese teachers he obtained a considerable knowledge of wenyan.² Luguibu, 7.

1 One may argue that the compiler of the Yangchun baixue was careless (see also Sui Shusen, Zhuming wenti, 62 ff.). Ma Zhiyuan is sometimes simply called Dongli, Aluwei is called Dongquan, Xu Zifang is called Rongzhai and Shang Ting is called Zuoshan (on these names, see below).

2 Tamori Noboru, Ba Kōfu no ryakuden; Chen Yuan (Ch'en Yüan, Western and Central Asians, 132-4, 180-1, 192, 302) who wrote before Sun Kaidi maintained that Ma and Xue are two different

cont.

persons. Lu Qian compiled an anthology of Ma Jiugao's songs, entitled Ma Jiugao ci. In his postface Lu does not refer to Xue Angfu.

Xu Rongzhai 徐容齋 (hao). zi Zifang 子方, ming Yan 琰, other hao are Yangzhai 養齋 and Wensou 汶叟.¹ One of the Four Great Scholars of Dongping. On the basis of these connections he started on an important career as an official. Among his friends were Cheng Jufu 程鉅夫, Yao Sui and Wang Yun 王惲. Luguibu, 3.

Hu Zhixue 胡志學 Luguibu, 2. There his position is given as xueshi 學士.²

Zhao Tianxi 趙天錫 There are three people with this name in the Yuan dynasty. According to Sun Kaidi (Yuan qujia kaolue xubian, 1959-IV, 114-115) this one is from Bianliang 汴涼 (Kaifeng); his ming is Yugui 禹珪. He held office as judge (panguan 判官). Luguibu, 79.³

Liu Taibao 劉太保 (hao). 1216-1274. ming Chengzhong 秉忠, zi Zhonghui 仲晦. See Yuanshi, juan 157, p. 6496.3, and Chan Hok-lam, Liu Ping-chung. He had a very influential position as adviser to Qubilai. Luguibu p. 1.

Guan Suanzhai 貫酸齋 (hao). 1286-1324. His original name was Xiaoyunshi haiya 小雲石海涯. See Ch'en Yüan, Western and Central Asians, passim. Yang Tsung-han, Hsiao-yün-shi Khaya, and the more recent study by Tamori Noboru, Kan San-

1 In Quan Yuan sanqu, 79 his ming is given as Yan 琰, different from the character wan 琬 with which his name is usually written. Maybe Sui Shusen relied on the Shandong tongzhi, p. 4768 which has also the variant Yan.

2 Usually his name is given as Hu Shichang 胡士常, only the Cao 曹 edition of the Luguibu has Zhixue.

3 See also Zhao Wanli, Guan Hangqing, 40.

sai kō.¹ He came from a distinguished Uighur family.² Once a disciple of Yao Sui he inherited the post of a military commander from his father. This post he left soon in favour of his younger brother. Later he was again appointed official in a high position, yet resigned after some time, living a mostly vagrant life in southern China.

Aluwei 阿魯威

zi Shuzhong 叔重, hao Dongquan 東泉. A Mongol, he occupied several offices. See his biography in Quan Yuan sanqu, 682.

Lu Shuzhai 盧疎齋

(hao). 1235-1300. zi Chudao 處道, another zi Xinlao 莘老, another hao Songweng 嵩翁; ming Zhi 摯. See Yuanshi, juan 237, p.7050.3. An official in higher positions, he was famous for his elegant style. Luguibu, 2.

Bai Wujiu 白無咎

See Yuan qujia kaolue, 66. His father was a Song loyalist from Hangchow. Wujiu was acquainted with famous people like Cheng Wenhai 文海 (=Cheng Jufu), Yuan Jue 袁樞,³ and Wu Cheng 吳澄.⁴ Sun Kaidi deems that he cannot have been, as claimed, a daruyaci; in any case, he occupied a higher office.

Ma Zhiyuan 馬致遠

(ming). hao Dongli 東籬. Luguibu, 34. In

1 Lynn's thesis about Guan Yunshi does not add significantly to our biographical knowledge. See Lynn, Guan Yun Shih.

2 See the story about his ancestor Ali Haiyain Yuanshi, juan 128, p. 6440.1-2, biography of Xiang Wei 相威.

3 Yuanshi, juan 172, p. 6531.3, a famous poet.

4 1249-1331. Yuanshi, juan 171, p. 6530.1. On his scholarly achievements, see Song Yuan xuean, juan 92, vol.23, 1 ff. .

spite of his fame as one of the most famous qu, especially zaju, writers of the Yuan dynasty not much is known about his life. See Yuan qu liu dajia luezhuan, 221-266; Yuan qujia kaolue xubian, 1961-II, 89-91; Tamori Noboru, Ba Chien zatsukō, passim. According to the Luguibu, 34, he was from Dadu and once held office in the south.

Liu Shizhong 劉時中 . See Tanaka Kenji, Ryū Chi, and Ryū Chi-chū by the same author. Sui Shusen (Quan Yuan sanqu, 650) was obviously not aware of Tanaka's study. An official, he was acquainted with a number of famous literati of the Yuan.

Zhang Xiaoshan 張小山 (zi). ming Kejiu 可久 . Luguibu, 134. By far the most famous sanqu specialist. Not much is known about his life. He must have been acquainted with other well known writers like Lu Zhi and Guan Yunshi. Later in life he hold a minor office in Kunshan 崑山 (Kiangsu).

Yang Danzhai 楊澹齋 . See remarks on the first pages of this thesis.

Bai Renfu 白仁甫 (zi). ming Pu 樸 , another zi Taisu 太素 , hao Langu xiansheng 蘭谷先生 . Brought up by Yuan Haowen he was recommended to an office by Shi Tianze, which he refused. Later on he had a high position in the Liyi yuan 禮儀院 . Luguibu, 21. Lived from 1226-1285.

Hu Zishan 胡紫山 (hao). zi Shaokai 紹開 , ming Zhiyu 祗遜 . He occupied a number of offices. Luguibu, 21.

Xu Zifang 徐子方 See Xu Rongzhai.

Feng Haisu 馮海粟 (hao). 1257-1314. ming Zizhen 子振 , an-

juan 190, p. 6564.1 (at the end of Chen Fu's 陳孚 biography). Apart from the fact that he was an official not much is known about him.

Guan Hanqing 關漢卿 Luguibu, 9. Certainly the qu writer who received most attention by scholars in the People's Republic of China and elsewhere. For a good biography and discussion of earlier studies on his life and work, see Dolby, Kuan Han-ch'ing. Guan's collected works, including sanqu, were edited under the title Guan Hanqing xiquji. Not much is known about his life. Dolby (Kuan Han-ch'ing, 35) suggests (having quoted from the Qinglou ji and some other sources):

"From the above it is seen that Kuan Han-ch'ing was associated, at least indirectly, through Chu-lien-hsiu with Feng Tzu-chen, Lu Chih, Hu Chih-yu and Wang Yun. It is quite possible, even likely, that he knew them personally. These four were eminent "orthodox" literary figures of the period and held high office. ... The connexion of them, through Chu Lien-hsiu, is an interesting insight into the smallness of the world of ch'u composition in the early Yuan, how, geographically concentrated, the ch'u composers, irrespective of rank or "disreputable" associations with the theatre, frequented the same kind of society and moved in the same romantic circles."

Yan Zhongji 嚴忠濟

zi Zizhi 紫芝 , another ming Zhonghan 忠翰 . He lived until 1293. He was the son of Yan Shi, a local military commander of some importance. Because of suspicions against Zhongji's power he was replaced by his younger brother. Later on he held a high office in south China. Yuanshi, juan 148, p. 6479.2.

Dongquan 東泉

See Aluweï.

Li Shouqing 李壽卿

See Yuan qujia kaolue, 26-28. Sun Kaidi was not able to distinguish the qu writer Li Shouqing from other persons bearing the same name. Luguibu, 44.

Zuoshan 左山

(hao). 1209-1288. His full name was Shang Ting 商挺 , ming Mengqing 孟卿 , his hao was Zuoshan laoren 左山老人 ; he is the only person in the Yuan dynasty with such a hao. This was the basis for identifying Zuoshan with Shang Ting, who was a high official and an accomplished writer. He was acquainted with Zhao Tianxi,¹ Yuan Haowen and Yang Huan 楊奐.²

Yang Xian 楊西庵

(hao). ming Guo 果 , zi Zhengqing 正卿 . He was a high official and a well known writer. He lived from 1197-1269. Yuanshi, juan 164, p. 6514.2. Luguibu, 3.

Lü Zhixuan 呂止軒

Nothing is known about him. He is possibly identical with Lü Zhian.

1 Probably the one whose biography is included in the Yuanshi, juan 151, 6486.4.

2 Yuanshi, juan 153, p. 6490.2.

Lü Zhian 呂止蒼

Possibly identical with Lü Zhixuan.¹

Wu Kezhai 吳克齋

and Wu Renqing are considered to be identical.

Kezhai is his hao, his zi is either Hongdao 弘道 or Renqing 仁卿. From the Luguibu, 124 it is known that he was once an official.

This list of writers suggests very strongly that these poets did in fact belong to the "upper classes." Some of them, like Liu Bingzhong or Yan Zhongji occupied important posts in the military and political administration. Others, for instance Shang Ting and Xu Zifang, were eminent litterateurs of their time. The Luguibu supports the view that writers of sanqu belonged to the upper strata of Yuan society.

Under the heading 前輩名公樂章傳於世者 "Famous gentlemen of whom yuezhang are [still] extant,"² one finds the names of officials who do not figure in Fu Xihua's list of zaju writers and are known for their sanqu only.³ On the other hand, there are only a few sources which ascribe any status at all to poets because of their qu compositions, such as the Luguibu, the Qinglou ji, and the Zhongyuan yinyun. As a whole, Yuan sources do not elevate the qu to a special status or attach much importance to it. Qu compositions were not included, as a rule, in the collected works of writers or scholars. Literati even tried to conceal their authorship, or did not care about these writings. This is one of the reasons why the problem of reliable texts and authorship is so often so difficult to solve.⁴ Even from a purely quantitative point of view the sanqu is clearly outshone by the amount of extant classical literature.⁵

1 Ku Chieh-kang, Literary Persecution, 306 mentions a priest from Hangchow with the zi Zhian 止蒼. It is not known whether there might be any connection.

2 Luguibu, 1, yuezhang refers to qu compositions.

3 Fu Xihua, Yuandai zaju quanmu.

4 Sui Shusen, Zhuming wenti, 62 ff.; cf. Zhu Yizun, Cizong, 卷八, 1.

5 One may, of course, argue that the proportion of qu texts lost in the course of several centuries was considerably higher than the amount of lost "traditional" literature.

In comparison with the relatively carefully compiled collected works in the traditional style only few sanqu sources supply information concerning the reason, place, date, or occasion of a particular song. These are data which often appear in other anthologies and are of great value for the connection between writers' biographies and their creative work. Since an analysis of individual style must in addition rely on a study of the complete extant work of a particular writer, including creations other than qu, I decided to dispense with detailed analyses of individual styles etc. . Throughout the songs contained in the Yangchun baixue one will notice the high recurrence of a few topics. These topics are quite characteristic for the Yuan period and may be understood from a brief survey of some intellectual tendencies during that dynasty.² By connecting these songs with current intellectual tendencies it seems possible to achieve reasonably just evaluations and interpretations, even if biographical material is largely neglected.

Some Intellectual Tendencies during the Yuan Dynasty

In general terms, this period was one of cultural contacts and confrontations on an unprecedented scale. The great influx of foreigners from the regions to the west of China should have exercised, one imagines, considerable influence on the existing Chinese culture. Yet contrary to expectation there are only a few limited cases where a direct foreign influence is to be felt in Chinese literature. There do exist some texts which in vocabulary and/or syntax have clearly been influenced by foreign languages.¹ Much more profound seems to have been the in-

1 De Rachewiltz, Language Problem, 68 ff. .

cont.

2 I do not propose to deal with the question in how far these topics are characteristic for genres other than the qu as well. Here I would like to cite the poems traditional style by the less well known writer Yin Tinggao 尹廷高 which - to some extent - are similar with regard to the topics chosen, allusions, wording etc. to some of the xiaoling translated in this thesis (Yin Tinggao, Yujing qiaochang, e.g. pp.2a, 3a-b,4a, etc.):

p.2a 宮怨 ("... 酒碎春愁玉漏長。日上海棠眠未醒...")_{p.3} 木士甫遊春；
淵明黃菊；子猷筠戴；p.4 客星閣 ("... 那箇中間是客星")

In most cases, however, similarities are mainly confined to the choice of the topic.

fluence of foreign music on the development of qu music. Yet the exact way in which this happened, and to what extent, remains unknown, since only a few scores, other than qu, have been transmitted.¹ One is much better informed about the influence of Chinese culture on foreigners. Within China itself, many foreigners acquired a very good knowledge of spoken and written Chinese. A very useful list of works by these foreigners is to be found in Ch'en Yüan, Western and Central Asians (pp.297-305). Among the better known writers are Ma Zuchang 馬祖常 (Öngüt), Shansi 賸思 (Arab), Guan Yunshi (Uighur), Ding Henian 丁鶴年 (Moslem), Sadula 薩都拉, a dānashmand, and Chahan 察罕 (from the city of Balkh, to the south of the Āmū Daryā).² In addition, Koreans, and particularly Japanese were among those who acquired a good knowledge of classical Chinese either during a stay in China or through contact with people who had returned from China after some time. As far as I know, not one Korean or Japanese source mentions the qu genre or the drama (zaju). This stresses the fact that from an "official" point of view these popular genres did not receive much attention and were probably considered to be a pastime rather than serious art. In Japan these contacts led to the vigorous development of the so-called Gozan bungaku 五山文學, a form of literature written in Chinese.³ Only future studies may enable us to real-

1 Wang Guowei, Song Yuan xiqu shi, 79 ff. . Yang Yinliu, Zhongguo yinyue shi gang, 190 ff. ; Zhongguo yinyue shi cankao tupian, nos. 9, 14, and the accompanying explanations.

2 De Rachewiltz, Yeh-lü Ch'u-ts'ai, 60, note 120. On the topic of Westerners in Yuan China, see Ch'en Yüan, Western and Central Asians, and Xiao Qiqing, Xiyu ren.

3 See Tamamura Takeji's useful introduction Gozan bungaku; modern editions of texts are collected in the series Gozan bungaku shinshū. On the lack of Korean sources on the qu I was in-

cont.

formed in a letter from Prof. Fang Zhaoying. Material on Koreans writing in Chinese can be gathered from Li Zhaixian's Yizhai ji. Li himself was a Korean. I owe the last reference to Mrs. M. Wang.

ize the extent to which Chinese culture had been influenced during this period.

It may well be that this period of cultural contacts facilitated and enhanced the existence of syncretistic tendencies in Yuan China, tendencies which had already been fostered in the Jin and Song dynasties. In Neo-Confucianism, for instance, both Taoist and Buddhist influences played an important role.¹ Neo-Confucianism had its centre in southern China. On the territory of the Jin one sees the rise of a more religiously orientated syncretistic school, the Quanzhen jiao 全真教, founded by Wang Zhe 王嘉.² This doctrine attempted a harmonization of the teachings of Confucianism, Taoism, and Buddhism. The basic texts of the Quanzhen were the Xiaojing 孝經,³ the Daode jing 道德經, and the Prajñāpāramitāhṛdayasūtra (Banruo (boluomiduo) xinjing 般若(波羅蜜多)心經);⁴ all are very short texts and contain some of the basic doctrines of each school. In spite of its syncretistic character, the Quanzhen sect was usually classified as a Taoist sect.⁵ During much of the early period of the

1 On Neo-Confucianism generally, see Feng Youlan, Zhongguo zhexue shi, 800 ff.; for a different approach, see Zhongguo sixiang tongshi, 496 ff. . See also Qian Mu, Song Ming lixue gaisu, passim. Tan Peimo's study Song Yuan Ming was unfortunately inaccessible.

2 Chen Yuan, Nan Song chu, 5 ff. .

3 One of the 13 classics. See Guzhu xiaojing .

4 See Demiéville, La Situation religieuse, 198.

5 Chen Yuan, Nan Song chu, 11.

Yuan the Taoists vied with the Buddhist for the leading role in the empire and at court.¹ In the latter half of the dynasty, Taoist influence declined. In spite of factional struggles between Taoists, Buddhists, and Confucianists their followers showed some remarkable similarities in their attitude towards society, more concretely, towards refusing office and withdrawing from active political life. The English term "eremitism" is not wholly appropriate since in China this means only seclusion from active political participation, but does not necessarily include seclusion from "the world" as such, or a far-reaching avoidance of human contacts, a feature with which "eremitism" is commonly associated in the Western world.² Retirement from office had since long been advocated by Taoists and Buddhists alike; and even for Confucianists, retirement on ethical grounds was not uncommon.³

"... 'compulsory' eremitism ... was imposed as a moral duty in the name of chung, or loyalty, and theoretically it was binding on all servitors of a fallen dynasty The roots of this kind of eremitism ... from Hsün-tzu and the Legalists. And it did not assume its later significance until Neo-Confucian thought promoted a new concept of loyalty 'voluntary' eremitism. ... However, by Sung and Yüan times it was slightly stressed if at all, and where mentioned in the official histories, greatly de-emphasized."⁴

1 De Rachewiltz, Yeh-lü Ch'u-tz'ai, 1 ff.; Thiel, Der Streit, passim.

2 The Oxford English Dictionary (Oxford Clarendon, 1933), vol. III, 270:"1. One who has retired into solitude from religious motives; a recluse, hermit. ... "

3 Mote, Confucian Eremitism, passim.

4 Ibid., 208.

The concept of 'forced' loyalism was not alien to the Mongol conquerors; there were a number of people who refused to take office, often without dangerous personal consequences.¹ In short, the tendency towards eremitism, so characteristic as we will see for many xiaoling from the Yangchun baixue, was well inherent in all three traditional schools of thought, Confucianism, Buddhism and Taoism.

A Confucian "Hermit:" Liu Yin 劉因

A typical representative of "voluntary" eremitism on ethical grounds is Liu Yin.² What is most interesting here are his motifs, his reasons for choosing eremitism.

Su Tianxue writes: "His learning had its root in the writings of Zhou [Dunyi],³ the Cheng [brothers],⁴ and in the [treatise] Guanwu 觀物 by Master Shao [Yong]."⁵⁶ I mentioned above that

1 See my remarks on Guan Yunshi which follow below.

2 There are two main sources for Liu's biography: his obituary 靜修先生劉公墓表 (abridged mubiao) by Su Tianjue, in Ciqi wengao, juan 8, 1 a - 5 a, and Yuanshi, juan 171, pp. 6529.3-6530.1. See also Sun Kekuan, Menggu Hanjun, 75-87.

Note, Confucian Eremitism, loco cit., seemingly does not mention the office he held according to the biography in the Yuanshi, 6529.3.

After a short while his mother fell ill and Liu Yin availed himself of this opportunity to take leave and return (未幾以母疾辭歸) (Yuanshi, 6529.3). Note, Confucian Eremitism, 212-229; see also Ch'en Yüan, Western and Central Asians, passim.

3 周敦頤 1017-1073. Feng Youlan, Zhongguo zhexue shi, 820ff..

4 程頤 and 程顥 . (1033-1107, 1032-1085). Ibid., 868ff..

5 邵雍 1011-1077. This term appears as title for some chapters in Shao Yong's Huangji jingshi; it is one of his most important technical terms (see Zhongguo sixiang tongshi, juan 4, shang, p. 522). Biographies of these philosophers are found in Songshi, juan 427, 5578.4 ff. [6] Mubiao, 1 a.

Neo-Confucianism was influenced by Taoist concepts, and those philosophers admired by Liu Yin, Zhou Dunyi and Shao Yong, have a particularly strong penchant towards Taoism.¹ Moreover, Shao Yong himself was a recluse, yet probably not for ethical reasons in protest against the government.² Liu Yin, however, remained fully aware of the "dangerous" aspects of Taoism, especially its escapism. In his preface to a drawing depicting Zhuang Zhou's "Butterfly Dream" he says:

"... those who turn against Confucianism³ and do not set their mind on the present time, ... at times, there are even so-called "Great Confucians" who, once they encounter difficulties and frustration, just lean on his theory in order to forget their sorrows"⁴

Where, after all, does the difference lie between Liu Yin who refused to take office and those people he criticized for their escapism? Mote gives the following explanation:

"Throughout the Yüan period it became increasingly difficult for men of integrity to remain in office. Liu had no less desire than others to achieve fame and honour, but he had a clearer perception of the extent of the compromise that office-holding would demand of him. Moreover, having early fixed for himself an ideal of purity, he was more

1 Feng Youlan, Zhongguo zhexue shi, 820 ff. .

2 Songshi, juan 427, 5580.4-5581.1. He was twice recommended to an official post but declined the offers pretending illness.

3 得罪於名教.失志於當時者.

4 Liu Yin, Jingxiu ji, juan 19, 4a. The piece is entitled 莊同夢蝶圖序.

than usually sensitive in ethical matters,"¹

Liu Yin accordingly criticized those well-known officials who did not hesitate to serve in the government:

"It was not by chance that when Qubilai ascended to the throne Yao ... Shu,² Xu Heng 許橫,³ Yang ... Guo, Shang ... Ting were all accorded [a position in] the Taisheng 臺省.⁴ In the long run, all [these] gentlemen, one after another, boasted of the success he had achieved. Those who were in charge of the empire, were running after merit and profit; and the teachings of Confucians were not accepted."⁵

Finally we are told that he himself was recommended to a high office by Buhumu yet that he did not accept this offer.⁶ Among the main reasons for his refusal, stated in a long memorial included in his biography in the Yuanshi, is his bad health.

Whether this was the only reason for his refusal (his bad health is a historical fact) or served as a welcome excuse is not known for sure. In his memorial, however, he distinguished himself explicitly from those recluses, gaoren yinshi 高人隱士,

1 Note, Confucian Eremitism, 224.

2 1202-1279, a famous philosopher. Yuanshi, juan 158, p.6499.2. He was likewise a follower of Neo-Confucianism, and retired (temporarily) to Mount Sumen 蘇門 (in Honan); see Song Yuan xuean, juan 90, vol. 22, 134 ff.

3 1209-1281, a disciple of Yao Shu. Yuanshi, juan 158, p. 6499.4, and Song Yuan xuean, juan 90, pp. 126 ff. .

4 Another name of the Shangshu sheng 尚書省 . On this institution in the central administration, see Ratchnevsky, Un code des Yuan, 118 ff. .

5 Mubiao, 3a.

6 A one-time disciple of Xu Heng, he was a high official whose family came from the Kangli 康里 tribe. See Yuanshi, juan 130, pp. 6443.3 and Ch'en Yüan, Western and Central Asians, esp.23 f

who wanted nothing but lead a carefree life away from the trouble of the world- the world of politics and government. "You know, Sir, that I have never lived on my own (i.e. without holding office with such a motivation 自居)."¹ In refusing to take office on ethical grounds Liu Yin followed the example of a very famous Chinese poet whom he admired much: Tao Yuanming.² He is probably the recluse best known for not compromising his ethical principles and his integrity. That is why he "refused to bend his waist for five dou 斗 of rice."³ Liu Yin's attitude was quite different from that of a writer whose xiaoling are partially included in the Yangchun baixue: Guan Yunshi.

Guan Yunshi

From Ouyang Xuan's Guangong shendao bei it is known that in his youth Guan Yunshi liked to ride a horse, to hunt, etc., so he was not, as one could imagine from his later life, a "recluse" of a basically "inactive" or "contemplative" character.⁴

1 Yuanshi, juan 171, p. 6529.4. For a partial translation of this memorial, see Mote, Confucian Eremitism, 218-9.

2 陶淵明 365-427. Liu's fondness of Tao appears from poems in his Jingxiu ji: juan 12, pp.241 ff, 和陶詩 ; juan 6, p.100, 集陶句二首 ; juan 7, p. 119 桃源行 ; p.122 采菊圖 and 歸去來辭 . Liu Yin is not unique in using the rhyming words of Tao's poems: see Su Dongpo ji, xuji續集 , juan 3, .121 poems entitled 和陶詩 .

3 See Tao Yuanming's biography, Jinshu, juan 94, p.1328.4

4 On Guan's youth, see Shendao bei, 21 a-b. There are some parallels between Guan's life and that of Li Taibai 李太白 . He also liked to fight with the sword in his youth, retired to live in "mountains and forrests," and later took up office. On Li Bai see the very concise compilation by Zhang Lide, Li Bai yanjiu, and the more comprehensive study by Ōno Jitsunosuke, Ri Taihaku

cont.

kenkyū. See also Shendao pei, pp. 19b-23a.

While Guan was a garrison commander (daruyaçi), a post inherited from his father, he is said to have been stricter in his orders than his father; on the other side, he enjoyed popular pastimes, such as singing yage 雅歌 etc. .

"He wanted to do as he pleased (zishi 自適), and did not like to keep up pretensions. ... In this way, his penchant to transcend the impure world was fixed as early as then (lit. early at that time)."

When handing his post over to his younger brother he argued:

"I have since long had (only) weak inclinations towards an official career 吾生官情素薄 ."

After retiring he roamed about the country, joining scholars 文士 in enjoying the beautiful scenery of mountains and streams.

"Exchanging poetry 倡和 all day he forgot to return."

In the north he joined Yao Sui as a disciple. Having held office for some time at the court he resigned.¹ This was his reason:

"The sages of old resigned from honoured positions to stay in a low one 辭尊居卑; the position I have now as Hanyuan sidu 翰院侍讀² is higher than the military post 軍資 from which I resigned (earlier). People shall say that I am seeking for beautiful fame and are greedy for a beautiful office. Therefore it is fitting to leave [office]."³

Pretending sickness he left office and returned to southern China. For more than ten years he visited scenic places. ...

"He said: 'I wanted to escape from fame but fame follows me.' He proceeded to Qiantang (Hangchow) and sold herbs in the market, concealing his identity 姓名, changing clothes and mixing with Buddhists." "... his learning became vaster

1 Probably for one or two years. Tamori Noboru, Kan Sansai kō, 6.

2 On this office, Ratchnevsky, Un code des Yuan, 148 ff. .

3 Shendao bei, 21a-b.

every day, his writings more profound, and his poetry pure and remote, ...¹ His liking for Taoism grew stronger, and his taste for the world 世味 became less with every day..."

Ouyang Xuan calls Guan "a scholar from mountains and forrests 山林之士."² It was exactly against this kind of label that Liu Yin thought necessary to defend himself (高人隱士). This is a first indication that Liu Yin's and Guan Yunshi's refusal of office stem from fundamentally different attitudes. Secondly, there are no signs that Guan left his office on ethical grounds. He did not resent so much the particular government in office as office-holding as such. Little "frustration" is present in his poetry, one rather gains the impression that he positively enjoyed retirement.

Conclusion

It seems appropriate to conclude this introductory essay by referring to three famous Chinese poets who are all known for their frustrations suffered as a result of unjust treatment by the government of their period. The three are Qu Yuan 屈原, Tao Yuanming, and Li Bai. All were (and are) held in high esteem by later poets, and a comparative study of later poets' attitudes towards them is often quite rewarding. Sometimes Qu Yuan

1 冲澹簡遠 . jianyuan refers particularly to escapist nature poetry; see the remark on the Tang poet Li Yue 李約 in Quan Tang shihua, juan 2, 35: 簡遠有山林之致 .

2 Shendao bei, 22 b.

is simply revered because of his extreme loyalty to his ruler although the same betrayed it. On the other hand, he is very often mocked at. In that case, the poet often assumes the point of view of the fisher in the chapter Yufu 漁父 of the Chuci.¹ The fisher laughs at Qu Yuan for jumping into the Miluo river in order to commit suicide. "Why not adapt to the world? Or else, why not shut oneself off from the world, if it is bad?"

漁父避世隱身釣魚江濱欣然自樂

"The fisherman escapes from the world and secludes himself, angles on the rivershore, he enjoys himself."²

Thoughts similar to these are already found in Zhuangzi which contains a story about a fool from Chu called Jieyu 接輿 who was talking to Confucius: "when there is order (dao 道) in the empire the sage 聖人 achieves success 成; otherwise the sage [tries to preserve] his life."³

Tao Yuanming's ethical reasons for abstaining from office were mentioned above. Zheng Qian, in essays on nature poetry and in particular, on Tao Yuanming's poetry, argued that solitude and sorrow are among the basic characteristics of high-ranking nature poems.⁴ Even Li Bai, at times appearing to be a bit too lighthearted, too unrestricted, has much in common with Tao Yuanming in this respect.⁵

1 See p. 309.

2 Chuci, juan 7, p.1a.

3 Zhuangzi jishi, juan 2, zhong, p. 183: 天下有道聖人成焉天下無道

4 Cong shi dao qu, 11ff.

5 Cf. Ono Jitsunosuke, Ri Taihaku kenkyū, esp. 712, 811.

李白が陶淵明の風雅の影響を蒙ることが多大であったと謂うことが出来る。尤も... 李白の詩における一面即ち閑適詩の世界においてのみであることはいうまでもない。李白詩道の第一義が社會性を重視する詩經精神にあり... (Ibid., 413)。

Li Bai himself admired Tao Yuanming, and was fond of the Chuci, especially the Li Sao.¹ Common points between Guan Yunshi and his predecessors are not difficult to see. One could, for instance, mention Guan's fondness of drinking wine as a means of escape.² In addition, Guan's admiration for Tao Yuanming and Li Bai is attested to in his poems.³ In Guan's work, however, one rarely finds the strain of sorrow so common in Li Bai's poems. If Guan left office out of frustration he must soon have forgotten it. Tamori Noboru sees eremitism 隱逸 and love of the luxurious and beautiful 豐麗 as the two main characteristics of Guan's later sanqu.⁴ In Liu Yin's work, on the other hand, traces of frustration and sorrow are quite common.

It appears that "eremitism" can be motivated in very different ways. Before one has studied a poet's work and his life one can hardly venture to claim that eremitism as such points to a protest against the ruling government. From the xiaoling of the Yangchun baixue one can see that eremitism, love of nature, but also pleasure, and a certain liking for luxury play an important role. In order to understand the origin of these features one has to realize that life was not all too bad for many writers. One cannot simply explain all literature of that period as re-

1 Ōno Jitsunosuke includes some chapters on Li Bai and his towards Tao and Qu in his study Ri Taihaku kenkyū (402ff., 431ff.). In spite of the number of sources brought together he largely foregoes a critical analysis.

2 Tamori Noboru, Kan Sansai kō, 8-9. On the meaning of "drinking in the life of Chinese poets, see Liu, The Art of Chinese Poetry 58ff.

3 Tamori Noboru, Kan Sansai kō, 9.

4 *Ibid.*, 8.

presenting a protest against the situation in a country that was suppressed and exploited by ruthless alien barbarians. Protest there was: but little has come down to us, at least not much in the xiaoling genre.¹ Finally, to offset the numerous laudatory statements on the qualities of the qu it may be appropriate to quote a different opinion:² 詞所表現的是中國文化的陰柔美曲所表現的則是中國文化衰落時期一般文人對於現實的反應...

1 The present writer has compiled an unpublished study on the social background of xiaoling composition and performance (entitled 老曲紀事). From texts such as the Chuogeng lu, Changlun, Zhizheng zhiji, Qinglou ji, Zhongyuan yinyun, Lugui bu, Yangchun baixue and Taiping yuefu the entertaining character of xiaoling in general becomes quite clear. Cf. Yoshikawa Kōjirō, Gen zatsugeki no chōshū, passim, esp. 325. On protest in traditional style poetry, see e.g. Ryū Ki shi josetsu, and esp. Kurgantsev; Pravdivye.

2 Zheng Qian, Cong shi dao qu, 59.

The Development of Xiaoling Versification

It seems that no notations of Yuanqu music have come down to us.¹ This means, unfortunately, that an analysis of the music-text relationship in this genre is not feasible. Some scores of ci

1 See Zhou Yibai, Changlun zhushi, 55. For transcriptions of some xiaoling and taoshu melodies into staff notation, see Yang-Liang, Poetic Songs of the Yuan, passim. According to Yang-Liang, *ibid.*, 84 these transcriptions are based on a rather late work, the 九宮大成南北宮詞譜, and the authors admit that there is no proof for the proximity of these notations to the original Yuan melodies (p.85). For reproductions of scores from that period other than qu music; see Zhongguo yinyue shi cankao tupian, plates 9 and 14, V.

According to R. Yang (*ibidem*., 84) he was unable to locate significant material in the U.S. . The East Asiatic Library of the University of California, Berkeley, holds a copy of a work with a title very similar to the one used by Yang-Liang: [新定]九宮大成南北宮詞譜上海圖書館編 1925年 (Author-Title Catalog of that library, vol.I, 1968, p.506). It seems that this work is identical with similar compilations mentioned in the catalogue of the Central Library in Taipei (Zhongyang tushuguan shanben shumū, 1421-2). See also Taiwan shanben shumū, p.23. The history of the compilation of this work is quite intricate, and may account for some errors about the compilers etc. which I noticed in catalogues of various libraries. I received a letter from R. Yang; unfortunately he did not give me bibliographic details about the edition he had used.

It is doubtful in how far later notations reflect the original shape of Yuanqu; see Aoki Masaru zenshū, II, 467(北曲の遺響).

melodies have been preserved. Together with easily accessible scores of kunqu 昆曲 music they form valuable material for the study of the text-music relationship in genres the versification of which closely resembles that of the qu. The nature of this relationship as well as a comparison between versification techniques will form the main topic of this chapter.

Some Problems in the Study of Chinese Music

Present-day knowledge of ancient music in general is very scanty. Studies on the music of ancient, highly literate civilizations like Greece and China do for the most part not go beyond scholarly exegeses of some extant theoretical treatises. Although the passage below deals with Greek music it is equally valid for the study of ancient Chinese music:

"In the entire history of music there is no field so embarrassing to the student as that of ancient Greek music. There are two main reasons for this: first, the perplexing incongruity that exists between the considerable quantity of available theoretical information and the small number of preserved musical documents; that is, five or six complete compositions and as many fragments; secondly, the fact that the theoretical information is largely of a highly speculative and scholastic character, frequently incomplete, obscure, and contradictory."¹

In the field of Chinese music, scholars of the past devoted their energies mainly to descriptions of ancient scales and

¹ Apel, Harvard Dictionary of Music, 301. For a collection of old Chinese theoretical treatises on music, see Yinyue shiliao. Chinese studies on ancient music are listed in Yinyue shumu, esp. esp.3-19,111-8. See also Lieberman, Chinese music.

medes. The systematic study of melodic structures which in Chinese music is of special importance has hardly begun.² In the absence of a general theoretical framework I will largely confine myself to an analysis of the text-music relationship only in so far as questions of versification are directly concerned. In view of our ignorance about the development of the shape of speech tones in Song and Yuan Chinese no attempt was made to explain aesthetic effects in songs that result from parallelism or conflict between the song melody and the speech-tone melody (i.e., the melody that originates from the sequence of different speech tones in a spoken sentence).³

1 An impression of this kind of scholarly work in a western language may be obtained from Granet, La pensée chinoise, 174ff.. A relatively readable introduction in Chinese is Zhang Shoushi's Cigu gongdiao.

2 "In Chinese music we have found that melody and form are the phases of music which have been developed most, but that there is comparatively no development in harmony and orchestration" (Levis, Chinese Musical Art, 204). I agree with Prof. L. Picken (personal communication) that in its generality this statement is ridiculously exaggerated. Recent studies by Pian and Schönfelder have again turned attention to the role of melodic structure in Chinese operatic music (Pian, Text Setting and Song Sources, 36f., Schönfelder, Peking Oper). It is questionable in how far methods of melodic analysis developed from other types of music are valuable for the study of Chinese operatic music; see, for instance, the article by Kakinoki Gorō, Kōzōshiki, esp. his bibliography. Cf. also Nettl, Ethnomusicology, esp. 131ff., 166ff.. Yang Yinliu's otherwise very useful study Zhongguo yinyue shi gang contains no coherent discussion on melodic structure and analysis.

3 A comparison between speech tones and melodic movement for some ci of the Song dynasty is found in Qiu Qiongsun, Baishi daoren, 115ff.; cf. Yang Yinliu, op.cit., 242 for similar analyses in the kunqu genre. In view of the enormous differences in present day speech-tones of different dialects one is led to assume that separate analyses are needed for writers of ci from different regions!

It is very tempting in dealing with music-text relationships to ascribe emotional values to specific melodies or modes and scales, and to compare them with the character of the accompanying song text. Brooks tried to associate traditional Chinese modes with those of Western musical theory.¹

"In describing non-western music, be it oriental or primitive, one must strictly refrain from misusing incongruous concepts of western music."²

Western modes such as Dorian, Phrygian or Aeolian do not only imply a simple selection of tones to be used but also a meaningful differentiation in the role of different tones, i.e. the system of its tonality.³ One cannot expect that a priori Chinese modes even when formally close or identical with Western modes may be interpreted in the same way as these Western modes.⁴ Apart from this problem, even within our own western tradition changes occurred in the perception of particular intervals as consonant or dissonant.⁵ There have been some attempts at recon-

1 Brooks, Chinese Aria Studies, note 40, pp.60-67.

2 Sachs, The Wellsprings of Music, 49. See also Nettl, Ethnomusicology, esp. 142-3. "Thus, even a song which actually has all of the characteristics of the major mode should not- if it is not a European song- be classed as major, for such a statement would lead the reader to assume that the concept of major-minor was present in another culture, rather than to realize that as is probably the case- the structure of the song is only by coincidence analogous to that of another culture's musical theory." (Ibid., p.186)

3 Willemze, Muziekleer, 146.

4 The arbitrariness with which Chinese scales are equated with western ones is apparent from the following statement by Brooks (Chinese Aria Studies, 63): "... based on the results of playing around with my own ... modern opera flute. ... The third degree ... is lower than it should be, however, and does not give a very satisfactory major sound" (italics mine).

5 Willemze, Muziekleer, 88ff..

structuring the emotional value of modes on the basis of descriptions given by Tang and Song writers for individual melodies or by judging the similar emotional sphere evoked in a number of ci texts belonging to the same melody (or mode).¹ Scholars also tried to classify melodies according to the description of modes given in texts such as the Zhongyuan yinyun and the Changlun.² I am inclined to agree with Zhou Yibai who shows that at least in Yuanqu this classification of modes according to differences in emotional overtones was not rigidly observed in the writing of qu texts.³

Text-Music Relationships

All relationships involving a comparison of the structure of a piece of music which is meant to be accompanied by a (literary) text (or vice versa) with the structure of that text, or comparisons in the broad sense of considering the effects of the simultaneous performance of both the musical and the literary components will be called "text-music relationships."

The problem of text-music relationships is not confined to Chinese literary and musical art; it was also one of the central problems in the development of European opera and art song.⁴

1 Cf. Shu Menglan, Cizhun, 9f; Zheng Qian, Cong shi dao qu, 69f.; Huang Xuwu, Shici qu congfan, 126ff.. The common technical term for the selection of melodies according to their emotional value is xuandiao 選調 Cf. Long Muxun, Xuanci biao zhua lun, passim.

2 Zhongyuan yinyun, 231; Changlun, 160-1. Both tables are almost identical.

3 Zhou Yibai, Xiqu yanchang, 52ff., esp. 54. Liang Qixun (Cixue quanheng, 11ff.) provides a list of melodies together with "proofs" that such classifications are adequate. In my view, the selection of songs may be far too biased. Criticism of such a mechanical classification was already made by Wang Jide in his

Qulu, p.152: 中原音韻十七宮調, 所謂「仙呂宮清新綿邈」等類, 蓋謂仙呂宮之調, 其聲大都清新綿邈云爾... 豈作仙呂宮曲喚唱仙呂宮曲者, 獨宜清新綿邈, 而他宮調不必然... It must be noted, however, that Wang does not argue against such a classification by way of principle; he turns himself against a too narrow view which ascribes a particular mood exclusively to one mode.

4 (on Florentine and Roman opera) "...Conformable to the ideal of imitation of Greek drama, the vocal line aims at close adherence to the natural rhythm and accent of the spoken word; ... lacking in any distinct melodic character... . It was the achievement of Monteverdi to begin the practice of introducing into opera the full resources of the art of music." (Apel, Harvard Dictionary of Music, 507)

In the Wagnerian opera, for instance, the text-music relationship is characterized by a somewhat loose connection between literary and musical components of a similar (or contrasting!) nature.¹ It has even been denied that musical structures as such exercised any relevant influence on the structure of European literary texts!² In mediaeval European literature there existed, however, a genre which bears some resemblance to the old art song of China (ci and qu), in that there existed a close relationship between formal, prosodic features of the song text and the structure of its melody: this genre is the so-called "sequence." It was the monk Notker Balbulus (d.912) who transformed the sequence into a text the form of which was modelled after the form of the melody:

"Der bedeutendste Schöpfer von Sequenztexten, der St.Galler Mönch Notker Balbulus (gest.912), befreite jedoch bald die Sequenz von ihrer Aufgabe, der Ornamentik der Melodie als Gedächtnisstütze zu dienen. Er schuf damit eine wichtige Form der christlichen Dichtung des Mittelalters, deren stro-

1 "In diesen Grundmotiven, die eben nicht Sentenzen, sondern plastische Gefühlsmomente sind, wird die Absicht des Dichters, als eine durch das Gefühlsempfangniß verwirklichte, am verständlichsten; und der Musiker, als Verwirklicher der Absicht des Dichters, hatte diese zu melodischen Momenten verdichtete Motive, im vollsten Einverständnisse mit der dichterischen Absicht, daher leicht so zu ordnen, dass in ihrer wohlbedingten wechselseitigen Wiederholung ihm ganz von selbst auch die höchste einheitliche musikalische Form entsteht." (Wagner, Drama der Zukunft, 201)
This passage seems to defy any attempt at rendering it into intelligible English.

2 Petri (Literatur und Musik, 7) quotes from the Reallexikon der deutschen Literaturgeschichte which claims: "Die Übernahme musikalischer Strukturen schein... bisher noch keine allzu grosse Bedeutung erlangt zu haben, weder der Breite noch nach der Tiefe hin."

plische Gestaltung, die nicht nur die Zeilenordnung und das Versmass, sondern auch die strophische Disposition, Repe-
tition und Wortlängen betraf, die "sprachliche Nachbildung
eines musikalischen Modelles"(Reichert) war."¹

Within such a sequence, there are "metrical units" which coin-
cide with divisions in the chain of thought of a particular song:

"Ein Hauptmerkmal der Lyrik ist das Vorhandensein von me-
trischen Gebilden, die eine in sich abgeschlossene Einheit
darstellen und sich in derselben Form ein oder mehrere Male
wiederholen. Diese Strophen dienen nicht nur dem Bedürfnis
nach einer Gliederung des Gedankengehaltes der ganzen Dich-
tung, sondern nicht selten ist auch im Innern der einzelnen
Strophen selbst, besonders wenn sie eine grössere Anzahl von
Versen umfassen, eine gewisse Gliederung, die mit einer sol-
chen des Sinnes parallel läuft, angestrebt."²

In Notker's lyrics this leads to a phenomenon well known from
Chinese poetry and songs: parallelism.

"Asymmetrien zwischen Strofe und Gegenstrofe sind Ausnahme;
...³

"Tenor: Fugiunt universa corpori nocua

Sopran: Pereunt peccatricis animae crimina.

Von den vier Wörtern stehen drei in sachlicher Antithese -
'Sinnresponsion' - und zugleich in 'grammatischer Respon-
sion'. ... "⁴

Parallel musical phrases are thus reflected in parallel grammat-
ical as well as prosodic features, as a glance at the quoted
lines will show. Notker's technique was discontinued by later
poets.⁵ In China, however, similar techniques acquired tremen-

1 Petri, Literatur und Musik, 13.

2 Genrich, Grundriss, 22.

3 Von den Steinen, Notker, 484. [4] Ibid., 485. [5] Petri, loco cit.,
passim.

dous importance in a number of genres, such as the ci, Yuanqu, and the kunqu.¹

Prosody and Versification

The term "prosodic features" will be used to designate patterns that arise from the recurrent use of identical or similar phonetic features in the whole or a part of a particular text. Metrical features differ from prosodic features in that such patterns are common to a variety of texts. The terms "prosody" and "versification" refer to the phenomena of prosodic features and metrical features.

A good example for prosodic features exists in the following lines from a poem by Du Fu:²

嗚呼何時眼前突兀見此屋。吾廬獨破受凍死亦足。

wuhu, heshi yanqian tuwu jian ci wu, wu lu du po, shou dong, si yi zu.

The recurrence of the vowel "u" constitutes a pattern in the sense of the definition given above.³ There is, however, only a small chance that this particular pattern will have been imitated in other poems; therefore it cannot be called a metrical pattern.

Jinti shi Versification

The different sub-genres of the jinti shi, jueju 絕句 lushi 律詩, and pailu 排律 (or changlu 長律)⁴ are all characterized by the

² The poem is entitled 茅屋爲秋風所破歌 (Du Gongbu ji, juan 6, p. 25a-27b.

³ tu, wu, du, and zu belong to the rusheng 入聲 and had an additional final consonant.

⁴ Chūgoku gakugeti daijiten, 1009; Chen Zhongfan, Zhongguo yunwen tonglun, 178. Tang shi xuan pingshi, 217-323, contains a number

cont.

of pailü poems.

1 See also Nettl, Ethnomusicology, 280ff. on the problem of text-music relationship.

use of the same kind of metrical patterns. Lines in a particular poem consist of either five or seven characters (rarely six characters). The number of possible metrical patterns for these lines is limited. All patterns can be shown to follow the same general versification laws. The formal difference between the three sub-genres lies in the different number of lines. In all sub-genres one can distinguish groups of four lines, between which simple rules are valid: the even characters of the first and fourth as well as of the second and third lines belong to the same tone class, with those of the first line contrasting with the corresponding tones of the second line. In addition, the last characters of the second and fourth lines rhyme; final rhyme is optional in the first line. The remaining tones are chosen in accordance with some general or Basic Versification Laws:¹

Basic Versification Laws

In lines with five or seven characters, there is a caesura dividing the line into a final part A of three characters, and a second part of two or four characters preceding part A, called B.

I. In part A, three tones of the same tone class may never follow each other. There does exist the possibility of a part A containing tones from the tone class ce only. Because of its rare occurrence I treat this case as an exception.

II. If B consists of four characters, the second and the fourth character must belong to different tone classes.

¹ This is a slightly changed version of the Laws as first published in Radtke, Influence, 130-131. These laws were originally formulated as laws for isolated 10ju 律句 (single lines in jinti shi) in order to show that these laws are also valid, with some modifications, for most lines in qu compositions with four or more characters.

III. A and B are combined in such a way that the second and sixth characters belong to one tone class and the fourth one to the other tone class. If B consists of two characters, the second and fourth characters belong to different tone classes. There is one exception: if the last two characters in a line belong to the ce tone class, the neighboring even characters may also belong to the second tone class with a contrasting second character in a seven character line belonging to the first tone class.

IV. The tones of the odd characters may be chosen freely; the only restriction in addition to Law I is that if the last character of a line belongs to the first tone class there cannot be only one character of the first tone class separated from the last character.

Positions in which tones may be chosen freely are called "unimportant positions." The laws presented here seem to have some advantages over most other attempts:

- 1) they recognize the important role of the caesura for the structure of a line; and
- 2) they concentrate on the versification of a single line lüju and are therefore more useful in perceiving the affinity of ci and qu versification with jinti shi versification even in cases when lines of different length appear in these genres.¹

¹ Wang Li (Hanyu shild xue, 803 ff.) used different forms of lüju in establishing a greatly simplified qupu 曲譜. He gave no analytical rules governing all lüju. Wang Zhonglin 's Zhongguo wenxue zhi shenglü yanjiu presents a wealth of material in an uncoherent and unsystematic fashion. Frankel, Review Liu (pp.260-70) has some valuable comments on tonal patterns; the patterns suggested are far too strict.

The honour of having given the lǜshi its final shape is generally given to Shen Quanqi 沈佺期 and Song Zhiwen 宋之問.¹ Lines with metrical patterns governed by the Basic Versification Laws, so-called lǜju, appear long before the early Tang dynasty: the question is, whether the occurrence of such pattern is due to coincidence or was consciously sought after. Their origin has been sought in poetry of as early as the Jianan period of the Han dynasty (建安, 196-220).² In my opinion this date seems to be too early. One wonders whether lǜju were intended in some poems by Shen Yue 沈約, the poet who was one of the first writers to compose a treatise on the so-called "four tones" sisheng 四聲.³ As an example, I would like to present the tone pattern of his poem entitled 臨高臺:⁴

- | | |
|----------------------|----------------------|
| 1) - - . 1 1 - 高臺不可望 | 5) 1 1 . 1 - 1 所思竟何在 |
| 2) - 1 . 1 - - 望遠使人愁 | 6) 1 - . - 1 - 洛陽南陌頭 |
| 3) - - . - 1 1 連山無斷絕 | 7) 1 - . 1 1 1 可望不可見 |
| 4) - 1 . 1 - - 河水復悠悠 | 8) - 1 . 1 - - 何用解人憂 |

In the first half (lines 1-4) of the poem the even characters of the first and third as well as the second and fourth lines belong to the same tone classes, whereas the second part is formally identical with a five character jueju. Mei Tsu-lin doubts

1 See Yuan Zhen, 唐故工部員外郎杜君墓係銘并序 (Yuanshi changqing ji, juan 56, p. 3b).

2 Chūgoku gakugei daijiten, 1354.

3 See Zhou Fagao, Shuo pingce, 153. Zhou writes (p.154) that "although the jinti shi had its first beginnings in the Qi 齊 and Liang 梁 dynasties ... it was formally established only during the beginning of the Tang."

4 Gushi yuan, juan 12, p.295. Following common practice, tones of the ping 平 tone class are indicated by a horizontal stroke, those of the ce 仄 tone class by a vertical stroke.

whether the division between two tone classes ping and ce was consciously adhered to in the versification of poetry from the Six Dynasties.¹ A similar opinion is held by Zhou Fagao.² This question awaits future detailed examination.

One may finally mention that apart from jinti shi in the strict sense, that is with lines of five or seven characters, there exist poems that are clearly influenced by jinti shi versification, yet are distinguished by lines of different length. I am under the impression that writers of shihua 詩話 (essays on poets and poems, often anecdotal) do not hesitate to include these forms in their treatises while these "irregular" forms are often neglected elsewhere.³

1 Mei Tsu-lin, Tones and Prosody, 108.

2 Zhou Fagao, Shuo pingce, 154: "... Only after the establishment of jinti, the lü and the jue (i.e. jinti shi, lüshi, jueju) poetry was the alternation of ping and ce tones (shang 上, qu 去 and ru 入) very strictly used to create rhythm (yunlü 韻律), and were ping tones used at the same time in great numbers for rhyming." He also mentions an anthology of the Qing 清 dynasty entitled 八代詩選 by Wang Kaiyun 王闓運 which contains three juan of "new style poetry" [written after the Qi dynasty]. It may be supposed that lüju play a prominent part in this part of the anthology which I was unable to consult. One may wonder about the influence of lüju in some poems from the Gushi yuan in addition to Shen Yue's quoted above; see juan 13, p. 306 任昉, 贈郭桐廬; p. 310, 庾肩吾, 奉和春夜應令; p. 311 詠長信宮中草 (poems by Ren Fang and Yu Jianwu).

3 Poems with six character lines often show alternation of tone classes in characters in even positions: ... 六言詩一首曰百疊 泚泚水波六銖縱縱雲輕 橫並含風廣殿微聞環珮搖聲。

(zengzhai yehua, juan 1, 3a). See also the five six character poems by Su Shi (Su Dongpo ji, xuji, vol. 10, juan 2, p. 88).

For another irregular poem, see e.g. Chuogeng lu, juan 5, p. 76 鄧中齋, 鷓鴣詩。

Ping and Ce Tone Classes

For metrical purposes the four tones sisheng of Middle Chinese are divided into two tone classes, called ping and ce. The ping tone class consists of the ping tone only, whereas the ce tone class consists of the shang(sheng)上聲, the qu(sheng)去聲, and the ru(sheng)入聲.¹ In the course of the development of Middle Chinese into modern Chinese many characters changed their tones or even tone class.² For jinti shi versification Middle Chinese continued to be its basis long after it had ceased to be spoken.³ The reason behind the division of tones into two classes is not altogether clear. Zhou Fagao argued that one of the distinctive features was the length of vowels (and syllables), the length of a pingsheng being longer than that of a cesheng.⁴ Mei Tsulin doubted the conclusiveness of Zhou's evidence:

1 On the term "Middle Chinese," see Pulleyblank, Late Middle Chinese, 203 ff. Whereas for the tone pattern (i.e. the pattern that is governed by the Basic Versification Laws) the distinction between tone classes is essential, tones are kept separate for rhyming purposes.

2 See, e.g., the table in Wang Li, Hanyu yinyun xue, 492-3 which reflects shifts of tones between the Zhongyuan yinyun and the modern standard pronunciation.

3 There were a variety of handbooks consulted by poets when in doubt about the correct tone and rhyme of a particular character. Let me here only mention the Guangyun^(Song), the Libu yunlue^(Song), and the Gujin yunhui juyao (Yuan).

4 Zhou Fagao, Shuo pingce, 156. This opinion is also found in Jakobson, Linguistics and Poetics, 306.

" ... the only clear conclusion to be drawn from Chou's data is that the rising tone is short."¹

Mei lists four hypotheses concerning the tone classes without feeling able to decide in favour of one of them. Stimson² and Mei Tsu-lin³ did not succeed to demonstrate the aesthetic effects of jinti shi versification based on the pingce division. I agree with Shibata Minoru that we are still not able (I should rather say: not any more!) to understand the full implications of this device.⁴ One may nevertheless assume that it was probably more than a purely "artificial" ingredient in jinti shi, at least during the Tang period and some time before and after.⁵

1 Mei Tsu-lin, Tones and Prosody, 107.

2 Stimson, The Sound of a Tang Poem, passim. In spite of its linguistic pretension this essay remains very disappointing just because all references to the nature of the pingce tone classes, the contour of tones etc. are not supported by the necessary evidence.

3 Mei Tsu-lin, Tones and Prosody, passim.

4 Shibata Minoru, Chugoku shin minka no rizumu, 106.

5 Cf. Zhu Guangqian's remarks on the deliberate use of ping and ce in classical poetry (Zhongguo shizhong sisheng de fenxi, esp. 33).

It should also be remembered that a special treatment of the pingsheng in dialects which have lost their rusheng may be a remnant of a period when the pingce division in jinti shi was fully justified from prosodic qualities of the language of that time. Pian made the following observations on the influence of the pingce division on modern Peking opera:

"The classical rules of tonal organization in traditional-style poetry still have great influence today. ..."¹

"Closer imitation of the contour of tones occurs in the less stereotyped variants. In these cases one finds a distinction made between First and Second Tones and Third and Fourth Tones."²

Other remnants of pingce divisions in modern popular genres are perhaps found in the tanhuang 滩簧 genre. There are statements to the effect that a caesura is necessary after the first pingsheng in either the second or the fourth positions.³ One will immediately notice the fact that here, too, seems to be a distinction between important and unimportant positions as in jinti shi. The influence of jinti shi versification on other genres deserves future attention by scholars.

1 Pian, Text Setting, 243.

2 Pian, Text Setting, 247.

3 Suju qudiao jieshao, 7. See also Hu Huaichen, Zhongguo mingge yanjiu, 111. Although I had access to tanhuang scores lack of time did not permit to include analyses of text-music relationships in this genre.

In spite of the fact that the chanting of poetry was formerly part of Chinese artistic life there seem to be hardly any useful studies on this topic.¹ The study of traditional chanting is largely encumbered by the lack of available recordings, or their bad quality. Recently, a number of recordings were published by the Chinese University of Hong Kong, yet it will not be difficult to note that most of the chanting there is not in a traditional style.² There can be no doubt that for any serious study only chanting in dialects which preserve a separate rusheng may be considered (others may serve for comparative purposes). Only in those dialects does one find a system of tones relatively close to that of Middle Chinese which included the rusheng in the ce tone class. An analysis of chanting in Cantonese indicated that ping tones in important positions (i.e. the second, fourth, and sixth characters in a seven character line) were generally longer than ce tones in important positions.³

1 Chao, Tones presents a very brief introduction to this topic.

2 This was confirmed by Prof. Luo Kanglie, Hong Kong, with whom I discussed these recordings (bibliography, Zhongwen Daxue).

3 For this purpose I used the not very sensitive Mingogram equipment which nevertheless gave some useful results. A detailed description of that analysis necessitates a somewhat lengthy technical discussion which goes beyond the scope of this thesis. I refer in particular to a recording in Cantonese of Du Fu's poem entitled 登高 (see bibliography under Zhongwen Daxue).

Ci Poetry - a Link between Jinti shi and
Xiaoling Poetry

The widespread occurrence of lǜju, obligatory in jinti shi, in ci and qu versification constitutes the major formal link between the three genres.¹ Right from its very beginning lǜju were widely used in the ci genre. The explanation for this phenomenon must be sought in the origin of the ci, which will presently be discussed. One of the major difficulties in understanding the formal structure of the ci is the fact that on the one hand, as traditionally held, the tones (of each character?) were chosen in accordance with the melody of that song, and that one observes the appearance of relatively fixed tone patterns in the majority of all lines in ci poetry - the lǜju.

The Origin of the Ci

It seems that until now the role of extant Dunhuang manuscripts of popular songs from the early Tang dynasty has quite often been neglected in recent studies on the origin of the ci.² In my opinion, the inclusion of these songs would not greatly alter the view on the development of the ci taken by Aoki Masaru.³

1 To some degree, rhyming practices in jinti shi and early ci as well as in the late ci and qu genres are very similar.

2 Ren Zhongmin, Dunhuang qu chutan, esp. 350, 370, 378. Cf. also Zhao Wanli, Sangu de lishi guan, 1138.

3 Aoki Masaru, Shikaku no chōtōku, esp. 7 ff..In spite of its early date his study has not yet been superseded.

A historical survey of metrical patterns of different types of ci melodies shows that the earliest anthologies abound in patterns that originated formally by slight variations of jinti shi patterns, or even patterns identical with those of jinti shi.¹ In addition, one notices that versification patterns for one and the same melody differed frequently,² while their form did not essentially deviate from the lüju and its variants. Later on the development of new, complex structures was greatly enhanced through the work of Liu Yong, whose name is closely connected with the creation of manci 慢詞 melodies.³ Development of new metrical overall patterns for song texts seems to have been effected mainly by the influence of the different musical structures of ci melodies. Aoki's hypothesis which asserts the close relationship between jinti shi and the ci was emphatically challenged by Baxter:⁴

"... metrical irregularity was the most distinctive literary characteristic of the genre when it began to be generally recognized as a separate branch of poetry. On the other hand, the theory that the tz'u is derived from more

1 Aoki Masaru, loco cit.; Zhu Qianzhi, Zhongguo yinyue wenxue shi 183f., to cite only a few works.

2 Luo Kanglie, Tianci chenzi shili, 23.1 ; this article received unfortunately no wide circulation.

3 Nagata Natsuki, Shi shi kyoku no setten, passim; Feng-Liu, Liu Yong he manci, passim; Liu, The Lyrics of Liu Yung, passim; cf. also the remarks on manci in Ren Zhongmin, Dunhuang qu chutan, 329, and a feature possibly related to it, the fandiao 犯 "potpourri" style, in Xia Chengtao, Cidiao yueli, 165. See also Picken, Secular Songs, 135: "... in the light of Chiang Kui's seventeen secular songs, it looks as if the basic rhythmic framework of ling and man was ... a structure composed of four or eight musical lines respectively, each of eight beats."

4 Baxter, Metrical Origins, 145; Aoki Masaru, loco cit..

regular verse forms notably fails to relate it to the ch'ang-tuan-ch'ü tradition"

Baxter does not try to refute the factual evidence that Aoki Masaru had produced.

(Wen Tingyun)
"There is no doubt that he¹ shaped his words directly to music, for his biography in Chiu T'ang shu 舊唐書 says that in his youth he became noted for just that. ... It is clear then that the forms of Wen T'ing-yün's tz'u were based not on transmutations of literary canons, but directly on the demands of music."¹

Baxter seems to assume that the lüju in ci poetry is a somewhat foreign element ("literary canon") and that writers of ci chose the tones of the characters independent of extraneous rules according to the demands of the song melody.² Unfortunately he never tried to verify his point of view against evidence from Wen Tingyun's own ci as preserved, for instance, in the Huajian ji. Among the melodies most favoured by Wen are pusaman, yang-liuzhi, and nangezi in which the influence of jinti shi versification can hardly be overlooked.³ I have tried to locate the evidence Baxter refers to from the Jiu Tangshu; it is most probably the following phrase: 能逐弦吹之音爲測艷之詞 .⁴

1 Baxter, Metrical Origins, 144 . For similar views, a.o. Lu Qian, Lingci yinlun, esp.24; Long Muxun, Citi zhi yanjin, passim. While Long Muxun acknowledges the role of the new metrical patterns (Lun pingce sisheng, esp.8-9) his formulation of the laws behind them is too simplistic: 以兩平兩仄相同,其體出於唐人近體律紀.

2 In addition to Lu Qian and Long Muxun, op.cit., cf. also Wu Mei, Cixue tonglun, 9f., and Gong Yingde, Lun cide yinlü yu sisheng, 155.

3 Huajian ji, juan 1, 1a-5b, 11a-13a, 13a-15a. For the tone patterns, see Cildü, juan 4, 301; juan 1, 194; juan 1, 175. See also Cildü hianoue 148. 130. [1] Jiu Tangshu. juan 190. 3589.1

There can be no question that this means that in some way or other there exists a kind of harmonious relationship between song text and melody. In order to find out just how this harmonization was realized statements of an abstract nature as the one above cannot be used as the only source. At this point one cannot avoid a discussion of this problem on the basis of the only scores of ci melodies cum texts available- some 17 songs by Jiang Kui.

Text-Music Relationships in Jiang Kui's Ci

Jiang Kui's 17 ci poems are the only specimens of ci or qu songs for which the scores have been preserved.¹ There is, of course, no proof for the assumption made here that the technique employed by Jiang Kui in "harmonizing" text and music was the same as that of other ci writers. In the absence of evidence to the contrary it seems reasonable to regard Jiang's technique as representative. Up to date Qiu Qionsun is apparently the only scholar who studied the problem of the relationship speech-tone versus melodic movement fairly extensively.² With regard to the use of tones he comes to the following conclusions:

1 Among many other studies I would like to cite Pian's study (Pian, Song Sources, esp. 33ff., 99ff.) and Picken's musical analysis (Picken, Secular Songs, passim). Both discuss the textual history of these scores and summarize previous scholarly achievements. Together with three short melodies from the Qufu and some notations in the Shilin guangji these are the only examples of early popular stock melodies for song writing. (Pian, Song Sources, 28-9). A list of easily accessible transcriptions is found in Picken, Central Asian Tunes, 547. Picken (Secular Songs) and Yang Yinliu (Song Jiang Baishi, esp. 44ff.) attempted rhythmic interpretations of Jiang's scores as well.

2 Qiu Qionsun, Baishi daoren, esp. 150.

choice of tones, yet there are quite a few examples in which tones are used seemingly not in accordance with it. A statistical analysis shows that the pingsheng is most appropriate in movements directed downwards, and unfit for upward movements; the shangsheng is appropriate in upward movements, and not so much in downward ones; the qusheng is most appropriate in upward movements, especially the yinqu 阴去, and most unfit for downward movements; the rusheng is appropriate in movements directed downwards, and not so much in upward movements.¹ According to Qiu's sleuthing Jiang Kui's use of tones points to the group of dialects from the Taihu 太湖 basin. Since the qu, in particular the northern qu with which I am most concerned, is supposedly not based on the shape of tones in Jiang Kui's dialect the technique for harmonizing individual tones with the melodic movement may very well differ there.² A very strong objection against the principles underlying Qiu's interpretation was raised by Shen Zhibai. According to Shen the notes from the scores are not necessarily the only notes that were actually sung, and he argues that others may have been added by the singer of a ci.³ For these reasons I decided to dispense with a further discussion of this problem. An analysis of characters with tones from different tone classes that appeared in corresponding positions of identical musical phrases proved more interesting since it is independent from the contours of individual tones.

1 Qiu Qionsun, Baishi daoren, 150.

2 Qiu's basis for identifying Jiang's dialect with the Taihu dialects was Liu Fu's descriptive study Sisheng shiyan lu. See Qiu Qionsun, Baishi daoren, 152ff., esp. 156.

3 Shen Zhibai, Zhongguo yinyue, 34. See also Mark-Fang, Speech Tone and Melody, passim. It appears that in some Chinese songs parts of the so-called "melody" are also dependent on the choice of speech-tones!

On the following page the partial text of Jiang Kui's ci to the melodies shuying and cuilouyin is arranged in such a way that passages with identical melodic accompaniment appear in parallel lines.¹ Because the beginning of the melody in the two parts of each ci is different the first three lines were omitted from the melody shuying. For the sake of convenience I quoted only those lines from cuilouyin in which different tone classes were chosen for characters in corresponding positions. There were only a few cases in which double readings resulted in ambiguities in the interpretation of the tone patterns.²

shuying All inconsistencies appear in unimportant positions.³ It must be noted, though, that the structure of the fifth and sixth lines differ from ordinary lǚju. In each line a lingzi 令字 is prefixed to a six character line with the caesuras before each group of two characters x/x x/x x/x x.⁴ A comparison with other songs to the melody shuying (see next pages) shows that the most common pattern for the third line is x 1 . x - . - 1 . It is easily seen that the third line of the first half in Jiang Kui's shuying has a different pattern: - - . 1 1 . - 1 . This is, in fact, an aoju pattern which was later changed into a more "regular" pattern with contrasting tone classes in even positions. One will, however, not be very wrong to claim that in

1 See Qiu Qionsun, Baishi daoren, pp.151, also 109-10.

2 For instance, 看 has a pingsheng and a cesheng reading. It is well known that readings were sometimes chosen by poets contrary to the meaning with which a particular reading is commonly associated. See, e.g., Yakō shiwa, p.328.

3 Inconsistencies between corresponding characters are indicated by dots on all characters.

4 Cf. Huang Xuwu, Shi ci qu congkan, 144f.. See also Liu, Liu

菱葉 疎影¹ 客裡相逢。蕩角黃昏。無言自倚修竹。昭君不恨胡沙遠。
莫似春風。不管盈盈。早與安排金屋。還教一片隨波去。

但暗憶江南江北。想佩環月夜歸來。化作此花幽獨。
又却怨玉龍哀曲。等恁時重覓幽香。已入小窗橫幅。

菱葉 翠樓吟² 漢醕初賜。新翻胡部曲。聽德幕元戎歌吹。
與君遊戲。玉梯凝望久。嘆芳草淒淒千里。

this particular case the essential feature of groups of two characters in lines with an even number of characters is retained. One may even claim that the deviation from this pattern in the other songs is a proof for the force of the lǜju. cuilouyin In the five character lǜju the inconsistency appears in the unimportant first position. The next line is like in the previous song a six character line with a lingzi. There will be no room here to prove my assumption that in such a line the lingzi behaves exactly like a chenzi in the qu genre, i.e. it does not underly restrictions as to the tone class it must belong to.³ On the next page follow examples for other songs to the melody shuying. In the sixth line of the second part of Zhang Yan's song deji is a cesheng instead of the required pingsheng. It is my suggestion that this is perhaps an early example of a phenomenon of looseness in the use of tones in seven character lines the basic part of which consists in the

1 Jiang Kui, Baishi daoren gequ, juan 5, P.4a.

2 Ibid., juan 6, p. 2b.

3 See p.138.

last group of four characters.¹ Finally, Chen Yunping's shuying follows in the third lines of both halves the pattern set by Jiang Kui. However, in the third position of the third line of the second half a cesheng is chosen instead of Jiang's pingsheng. This only proves that even Chen who followed Jiang more closely than the other poets is aware of the possibility of an optional tone in this position! On the next page, songs to the melody anxiang by four poets were arranged in the same way as the previous songs. The inconsistencies found there are largely self-explanatory after what has been said about the songs shuying and cuilouyin. As to the pingsheng in the eighth line of the song by Zhang Yan I am prone to suggest the same interpretation as for the sixth line of the second part of Zhang Yan's song to the melody shuying. According to common punctuation practice the first two lines of the second half of anxiang are not considered as one five character line. In terms of tone patterns this makes perfect sense since the resulting pattern would be x l . l x l !

¹ See p. 194.

張炎 疎影¹ 枝北枝南。疑有疑無。幾度背燈難折。
莫是花光。搯取春痕。不怕麗譙吹徹。

依稀倩女離魂處。緩步出前村時節。看夜深。竹外橫斜。應女過雲明滅。
還驚海上然犀去。照水底珊瑚如活。做弄得。酒醒天寒。空對一庭白雪。

陳允平 疎影² 拂曉凭虛。看碧生寒。衣單瘦倚筇竹。
一片蒼煙。隔斷家山。夢繞石窗蘿屋。

東風不解吹愁醒。但芳草溪城南北。認霧鬢。逸鎖修聲。眉嬾爲誰愁獨。
相看不厭朝還暮。算幾度赤闌干曲。待倩詩收拾歸來。寫作臥游屏幅。

張翥 疎影³ 縵緲仙姝。飛下瑤臺。淡佇東風顏色。
老樹枯苔。玉暈冰圍。滿幅寒香狼藉。

微霜恰護腺朧月。更漠漠暝煙低隔。恨翠禽啼處驚殘。一夜夢雲無迹。
墨池雪薇春長好。悄不管小煙橫笛。怕有人誤認梨花。欲點曉來妝額。

姜夔 暗香⁴ 舊時月色。算幾番照我。梅邊吹笛。喚起玉人。不管清寒①
吳文英 暗香⁵ 暎花籠萼。記滿庭燕麥。朱扉斜闥。妙手作新。公館青紅②
張炎 暗香⁶ 羽音遠遶。怪四檐畫悄。近來無鵲。木葉吹寒。極目凝思③
吳潛 暗香⁷ 雪來比色。對澹然一笑。休喧笙笛。莫怪廣平。鐵石心腸④

①與擊搗。何遜而今漸老。都忘却春風詞筆。但怪得竹外疏花。香冷入瑤席。②
③曉雲溼。天際疏星趁馬。簾畫隙冰絃三疊。盡換卻吳水吳煙。桃李觀春鬢。④
⑤倚江閣。不信相如便老。猶未減當時游樂。但趁他開草萼花。終是帶離索。⑥
⑦爲伊折。偏是三花兩蕊。消萬古才人駭筆。尚記得醉臥東園。天幕如爲席。⑧

1 Zhang Yan, Shanzhong baiyun, juan 2, p.5b. [2] Chen Yungping, Rihu yuchang, p. 3a. [3] Zhang Zhu, Duiyan ci, juan shang, p. 10a. [4] Jiang Kui, Baishi daoren gequ, juan 5, 3b. [5] Wu Wen ying, Mengchuang ci, p.49b. [6] Zhang Yan, ibid., juan 2, p.12b.

江國。正寂寂。歎寄與路遙。夜雪初積。翠尊易泣。紅萼無言耿相憶。①
感急。送帆葉。正雁水夜瀟。臥虹平帖。輭紅路接。望粉闥深早催入。②
憶昨。更情惡。銀認著梅花。長君還錯。石林冷落。閒塚松陰與誰酌。③
回首。往事寂。正雨暗霧昏。萬種愁積。錦江路悄。媒聘言沈兩空憶。④

長記曾攜手處。千樹壓西湖寒碧。又片片吹盡也。幾時見得 ①
懷煙天香窈窕。花隊簇輕軒銀燭。更問訊湖上柳。兩隄翠市 ②
一自飄零去遠。鴛鴦了燈前深約。縱到此歸未得。幾曾忘却 ③
終是茅檐竹戶。難指望凌煙至碧。憔悴了羌管裡。空誰始得 ④

An analysis of inconsistent choice of tones in Jiang Kui's ci indicates the essential role of the division between important and unimportant positions, a typical characteristic of jinti shi versification; this is corroborated by the predominance of ld'ju patterns. This inconsistency referred to above raises a very difficult problem: if there was considerable licence in the choice of tones in unimportant positions, what were the aesthetic consequences? Or else, why was such an inconsistency not regarded as "unharmonious?" One may think of some modern chanting techniques mentioned above in which contrasts between different tone classes were expressed only in certain positions. Without supporting evidence this remains highly speculative. Perhaps more likely an explanation may be found in the passage Shen Zhibai quoted in order to question the validity of musical analyses on the basis of scores:¹

腔平字側莫參商,先須道字後還腔

This means that in positions where the melodic movement is "level" ping a cesheng can be adapted for singing by first enunciating the syllable and then expressing the tonal contour.

Pingce or Sisheng? 四聲

It seems that certain differences between shi and ci versification developed as a result of language changes between the Tang and Song dynasties. These differences were only noticeable

¹ Ciyuan shuzheng, 69.

in the Song dynasty, especially the Southern Song. They are most obvious in differences in the use of rhyme, especially in the coalescence of the rusheng finals -p, -t, -k.¹ It is well known that even in jinti shi rhyming practices were not as uniform as poetical treatises might demand,² yet these irregularities are insignificant in number as compared with unorthodox rhyming in ci of the Song dynasty. Apart from the coalescence of -p, -t, and -k, nasal finals start to be used interchangeably, especially -n and m, less so -ng.³ Later, in the Zhongyuan yinyun, total interchangeability of -p, -t, -k finals was recognized for the gu genre whereas the division between the nasal finals was maintained. This difference is most probably due to the fact that the changes mentioned for the ci took place in songs the versification of which was partially, at least, based on some southern dialects, in contrast with the Zhongyuan yinyun.⁴

1 Sakai Kenichi, Sōshi ōin, 92ff.; Ogawa Tamaki, So Tōba, 846-7, and note 4.1. on p. 861.

2 Wang Li, Hanyu shihū xue, esp. 43f.; Pulleyblank, Li Ho, passim; Xu Shiyong, Lun Yuan Zhen yongyun; see also Ogawa Tamaki, So Tōba, 848, and 861. note 1. Cf. Pulleyblank, Late Middle Chinese, 204: "... the rhyming of ninth-century poets such as Li Ho and Po Chū-i who were uninhibited by lǎ-shih canons accords with the rhyme groups (shē¹) of the rhyme tables."

3 Sakai Kenichi, Sōshōin, 102ff..

4 One has to await future studies on the actual use of rhyme in Song ci according to the dialects various writers based themselves on. Cf. Shi Ming, Citong (lun yun), esp. 34 ff. I am not sure whether a draft on ci rhymes mentioned by Luo Xintian (Caochuang) was ever published. See also Ogawa Tamaki, So Tōba, 852-3; on p. 856 he refers to basic problems in this approach. See also Sakai Kenichi, Sōshi ōin, 111. The approach by Chen Hongzhi (Cixue jinlun, 106ff.) is too superficial. Cf. Zheng Qian, Cong shi dao qu, 68. It may be excused if I omit earlier scholars. The easiest way to analyze shifts in rusheng finals is of course, to analyze texts of those melodies which require a

cont.

rusheng, such as danfengyin, danhuangliu, fengshuangge, haoshi-
jin a.o.. It may also be fruitful to include ci from the Yuan
dynasty (or even later) into such an analysis!

The proximity of ci and qu rhyming was already noticed by Zhu Yizun;¹ perhaps more important than changes in rhyming were certain shifts in the treatment of tones and tone classes. Neither Zhu Yizun nor a number of other scholars presented clear answers to the question whether in ci versification the traditional division into two tone classes was still predominant, or whether all tones were judged on their individual characteristics in "harmonizing" speech tones and melodic movement. An influential critic, Wang Sen, put it this way:

"When we come to the melodies jiangnan and cailian of the Six Dynasties, [the technique of writing] is not far from [choosing words] according to the tone. The reason why it did not become ci was that the four tones were not as yet harmonized."³

One must conclude that according to Wang the four individual tones were all-important in ci versification right from its very inception. Not all scholars share this opinion.² Below I will

1 Zhu Yizun, Cizong, section 卷八, p.8.

2 This question is only concerned with tone patterns within a line, i.e. exclusive of the rhyming syllable, which can only be chosen from characters with the same tone. Wang Qinxu (Songci, esp. 141, 157) is quite correct in stating that the distinction between shang and qu tones in ci poetry prepares the ground for qu versification; contrary to his claim they were not generally distinguished in ci versification. See also the discussion between Zhang Shibin and Xia Chengtao (Zhang Shibin, Lun Tang Song ci, passim, and Lun Songci, 12; Xia Chengtao, Tang Song ci, esp. 8ff., 53 ff.). Against Xia, I agree with Zhang and Yao Hua (Yong sisheng, 133) that one cannot go so far as to claim that all four tones were as a rule distributed individually. I even doubt whether a comprehensive survey would support Long Muxun's claim (Ci lu zhiyi, 7) that since Zhang Yan ci poets started to distinguish between the four tones. Liang Qixun goes even further and claims that not only four, but five tones were dis-

cont.

tinguished ! (Cixue quanheng, 52) Cf. also Zheng Qian, Cong shi dao qu, 58. According to Zheng, choice of individual tones was confined to certain positions; this practice should have started at the beginning of the Southern Song dynasty. Finally I would like to mention Liang Qixun's rather extreme view that in ci poetry the qusheng contrasts with the remaining tones as the pingsheng contrasts in jinti shi versification with the ce tone class (Cixue quanheng, 58).

3 Wang Sen, preface to the Cizong, p.1: 迄于大衍, 江南採蓮諸曲, 去倚聲不遠, 其不即變爲詞者, 四聲猶未諧暢也。

formulate my own hypothesis on this matter:¹

In ci as well as in qu versification one has to distinguish between two different sets of prescriptions:

- a) The lüju or aoju patterns formulated in terms of ping and ce tone classes, and
- b) additional prescriptions concerning individual tones, usually pertaining to a rather limited number of positions in a given ci or qu melody only.⁵

This hypothesis will not be proven for the Song ci in this thesis; it will however been tested on a number of xiaoling.²

Similar to the change in rhyming practices which has its basis in changes of the language one may suppose that other important changes in the versification of a genre or in poetry generally are often the outcome of language changes as well.³ Until now I have found no evidence for phonetic changes which led to the occasional distinction between individual tones in ci and qu versification.

It was already mentioned that at times, a particular speech tone could be modified so that it became acceptable in a position requiring a different tone;⁴ it must be admitted that if this was

1 It is largely based on Zheng Qian's opinion (see note 2 on the previous page) and some random checks. See also note 5.

2 See esp pp.126ff..

3 See Lehmann, Development of Germanic Verse Form, 1 ff. .

4 I must limit myself to a very short selection of some sources and essays on this topic: Ciyuan shuzheng, xia, 69 ;

Chen Hongzhi, Cixue jinlun, esp.114-5, 118; Zhang Shibin, Lun Songci, 12; Zhang Shibin, Lun Tang Song ci, 137-8; Gong Yingde, Lun cide yinlü yu sisheng, 155.

5 While I agree with Zheng Qian in principle I do not share his views on the importance of initials for beigu versification (Cong shi dao'qu, 58): 詞及南曲，每個調子中都有若干字的四聲是固定的，該用平聲或...北曲...四聲或一聲之外，字的陰陽清濁，也有相當精細的研究。

aesthetic effects of "irregular" tone patterns or to arrive at an independent evaluation of songs on the basis of characteristic metrical features.

If it has not yet been made sufficiently clear I would like to stress now that as far as this thesis is concerned no value-judgement on ci or qu songs will be considered because of adherence to or deviations from particular "prescribed" patterns. On the contrary; while I try to establish the existence of general versification laws common (with some modifications) to the major genres shi, ci, and qu I refrain from any futile attempt to set up "models" or "standards" according to which songs can be evaluated.¹

Aoju 拗句

Besides the dominating luju there do appear lines in ci and qu poetry which do not follow the basic laws of jinti shi versification. The discovery of such aoju is one of the first tasks one has to face in the study of metrical patterns of a new melody. Although one may argue about the existence of important and unimportant positions in such lines it seems reasonable to

1 Cf. Schlepp, San-ch'u, 21: "Although the best shih and tz'u poets may have been more meticulous about the tones than the p'ing-ts'e system required, it was only in treatises on the metrics of san-ch'u that the p'ing, shang, and ch'u tones were distinguished strictly enough to affect the description of metrical patterns." I am not sure whether Schlepp means to say that poets who stick to a more meticulous use of tones are the best ones; one wonders whether he fully realizes the extent to which these questions are referred to in sources and discussed by scholars with reference both to ci and qu.

dispense with a systematic discussion and describe them from case to case.¹

The Ci as a Genre

There are two general ways in which a genre can be defined, either by referring to "content" or to "form."² A typical example of genres of the first kind is the distinction between "lyric," "epic," and "dramatic" genres.³ Other genres, like sonnet or Stabreim,⁴ are primarily defined by formal characteristics. Neither of these concepts provides sufficient criteria by which these genres are unambiguously separated. References to differences in form between shi and ci are not sufficient, since there do exist melodies with formal patterns identical with those of lishi, for instance.⁵ On the other hand, a poet like Su Shi was known for the adoption of a style typical for shi in his ci compositions.⁶ In seeking ways to distinguish between the shi and the ci one has to look for extraneous factors.

1 On different meanings of this term, Chūgoku gakugei daijiten, p.57. I follow Wang Qinxi's usage (Songci, 141). See also the section otai 詞體 in Santaishi, 1062. (Cont. below)

See the third line in Jiang Kui's shuying quoted above.

2 Both concepts can be applied simultaneously; one can speak of drama in blank verse as a separate genre.

3 Tomashevskii, Kratkii kurs poetiki, 119ff.

4 Lehmann, Germanic Verse form, esp. 3 ff.

5 Zhu Qianzhi, Zhongguo yinyue wenxue shi, 183f. Cf. Zhou Guocan, Lun cide bense, esp. 2ff..

6 Cheng Yizhong, Dongpo cide yijing; see also Nakata Natsuki, Shi shi kyoku no setten, 27, Long Muxun, Dahe shanren cihua, 144.

1 (cont.) Dong Wenhuan, Shengdiao, juan 11, pp.11aff; juan 12, 7a ff., juan mo, 5a ff., 8a ff. .

Such a factor may exist in the different type of musical performance of shi and ci poetry. There are indications that the development of the jinti shi, especially in its jueju variety, was closely connected with music, more specifically with Turkish folk-songs.¹ In general, it seems that during the Tang and Song dynasty poems were chanted or sung rather than "read."² Strictly speaking, one can thus not distinguish between shi and ci by referring to ci as "poems for singing" or the like. I suspect that the division which was customarily made between jinti shi and ci even in those cases where the versification patterns were alike had its root in differences in the musical realization of both genres.³ If this is so one wonders why the melody liuqingniang was commonly not included among lists of ci melodies, although it exhibits characteristics of other ci melodies.⁴ It is dubbed a "vulgar" song, sugu 俗曲 by Wu Zeyu:⁵

" shuangsheng dieyun, shanmajie, and liuqingniang are all names from the yuanben mingmu 原本名目 (catalogue of yuanben titles). They are not encountered in Songci or

1 Ogawa Tamaki, The Song of Ch'ih-le, passim.

2 Fengyue tang shihua, juan xia, 4a; Zhuo Cun, Du Fu - ruizhe-gu ci kao, to mention only two among many other sources.

3 I wonder in how far one may speak about the "sound of classical poetry;" cf. Stimson, The Sound of a Tang poem. Even in non-chanted poetry the realization of the sound of a poem by reading is to a considerable extent dependent on one's personal interpretation of prosodic and metrical features etc.

4 Dunhuang qu jiaolu, 18ff. According to Feng Yuanjun, Guju shuohui, 310 it is not a ci melody; there are, however, qu melodies carrying the same name. Their structure is different from the Dunhuang song (cf. Taihe zhengyin pu, 124, and Jiugong da-cheng, juan 13, 30b).

5 Wu Zeyu, Zhugongdiao, 281.

daqu from the Song; after having been used in the Liu Zhi-
yuan zhugongdiao they became later on beiqu melodies.¹

Ren Zhongmin noticed that the melody liuqingniang has the same overall structure as the ci melody yujiaao² but a different tone pattern.³ In such a case, the problem of finding unambiguous criteria to distinguish between the ci and other genres seems unsoluble. For practical reasons one will have to content oneself by calling ci those and only those melodies which are designated as such in ci anthologies such as the Huajian ji, the Juemiao haoci and others. Apart from the ci there existed during the Yuan dynasty a variety of different genres of song-poems, such as the changzhuan 唱賺 or the zhugongdiao. In spite of efforts by scholars such as Wang Guowei, Zheng Zhenduo, or Feng Yuanjun the whole problem of the evolution, development, and cross-influences among these genres is far from being solved.⁴

1 I do not want to deal with the question what yuanben actually are. Such lists can be found in Tan Zhengbi, Huaben yu guju. On daqu 大曲 see Mei Yingyun, Cidiao yu daqu.

2 See Cidu, juan 9, 227.

3 Dunhuang qu jiaolu, 18ff..

4 Wang Guowei, Song Yuan xiqu shi, esp. 39ff.; Zheng Zhenduo, Zhongguo su wenxue shi, esp. part II, 1ff.; Zheng Zhenduo, Zhugongdiao, passim; Chen Zhongfan, Yuanqu yanjiu, e.g. 83. See also Feng Yuanjun's very well annotated essays in Guju shuohui, esp. 121ff, 230ff.. Some of the most important sources on these genres are listed in Pian, Song Sources, esp. 41-2. Chen Li-li's article Chu-kung-tiao contains no new material on the development of this form in connection with related forms. Buddhist popular songs of that period received comparatively less attention: see Zhou Yibai, Changlun zhushi, 8; Fang Hao, Zhong Xi jiaotong shi, 160; Zheng Zhenduo, Wenxue yanjiu, 1336.

On the whole one may notice that in almost all cases qu melodies consist of one part (duan 段) only, as compared with ci melodies which may consist of one or more parts.⁴ This prompted several scholars to claim that a sequence of ci songs by Yang Wanli was a forerunner of the qu because in this sequence one observes ci melodies from which the latter half has been omitted.⁵

A Fragment of a Qu Score?

The Shilin guangji contains scores of some melodies. One score in particular, that of the melody yuanchengshuang ling, may throw an interesting light on the relationship between ci and qu melodies.¹ A melody with a similar name, yuanchengshuang, appears at the beginning of some extant taoshu from the Yuan dynasty.² Below follows a copy of the original score, side by side with the text of a specimen of a qu text to the melody yuanchengshuang:³

久リフノ、マムヲ至フリフ。人々乃、ノムク、る、人又リフ。
 春初造。花正結。正愁紅慘綠時節。待鴛鴦。塚上長連枝。
 人乃、ヲリフヲ。ノ尾(換頭)久リテ、人リフ。王下
 做一段風流話説。

1 Shilin guangji, juan 5, 20a.

2 Quan Yuan sanqu, 504, 1072, 1624, 1783.

3 Quan Yuan sanqu, 1624; the text is by Lan Chufang.

4 Ye Dejun, Song Yuan Ming jiangchang wenxue, esp.2; Wu Zeyu, Shitan, 254ff., 287.

5 Yang Wanli (Chengzhai ji, juan 97, p.15) 誠齋歸去來兮引

On this sequence, e.g. Zhu Qianzhi, Zhongguo yinyue wenxue shi, p.209.

As Pian pointed out the symbol / seems to suggest a kind of hold or rest;¹ this is perfectly born out by the division into lines of the accompanying qu text. Pian was not sure about the circles • appearing in the score. Judging from the song text they indicate caesuras within a line of text or a musical phrase.² The structural identity between the score and the song text is so great that one will probably be not very wrong if one assumes that this score presents a partial score of a Yuan tao-shu melody - to be precise, only the first part of the original melody fits the song text.³ In other words, the score still reflects a structure known from the bisected type of ci melodies whereas the second part was omitted when this melody was adapted to the qu genre.

Stylistic Similarities between Ci and Qu

Below follow texts of several ci poems from the late Song period which are very close to the sanqu either by the choice of the topic or their diction. A full discussion of this problem is not intended here; I would like to add only a few comments on these songs. In Li Pingshan's shuilongyin the particle zege appears. It is quite uncommon in other ci songs, and does not even occur in the more colloquial-type xiaoling of the Yangchun baixue.⁴

1 Pian, Song Sources, 130. There she discusses some other technical problems concerning the interpretation of this score.

2 It should be noted that the circle in the third phrase indicates that this six-character line cun lingzi has its main caesura before the last four characters.

3 The overall appearance of the score suggest a syllabic and not a melismatic interpretation. Only in the fourth line of text are there more notes than syllables; it is possible that originally this line of text was supposed to consist of two units

cont.

with each four characters. Compare also a song written by Yuan Haowen to the melody zouyu da xinhe. There is, in fact, only this "qu" song to this melody which in every respect but its name is identical with the ci melody xiaoshengle! Zhu Quan very logically omitted the second part of the melody in the Taihe zhengyin pu which concentrates on qu melodies (Quan Yuan sanqu, p.3, and Taihe zhengyin pu, 161-162).

4 The use of colloquial or dialect expressions is already found in Dunhuang songs (cf. Tangxi shuyao, 216) and not unusual in classical (i.e. jinti shi) poetry as a glance at Zhang Xiang's dictionary will show. Compare, for instance, the line 子細看來是石頭 (Lengzhai yehua, juan 6, 2a). Nothing is known about Li. I wonder whether he might be identical with Liu Pingshan (Xuanhe yishi, 86). For Li Pingshan's ci, see Sheng Ruzi, Shuzhai laoxue congkan, juan 3, 6a. It is also quoted by Zhang Xiang (p.347) yet not from this source but the Huacao cuibian (juan 2, p.33b-34a), which in fact mentions the Shuzhai laoxue congkan as the source.

The anonymous ci from the Gujin cihua¹ boasts a verb-object construction with ba, rare in ci yet more common in Yuanqu.⁷ Perhaps most surprising is Zhou Bangyan's hongchuangjiong:² the expression mantengtengdi must be regarded as a sanvinzi, a typical feature of Yuanqu song texts.³ Another syntactical structure rather typical for a later colloquial style is found in Fangweng ji's ci: 是那箇先生教的。⁴ In Zhang Muzhi's ci the last line of eight characters may be assumed to contain a chenzi.⁵ I would also like to draw attention to twenty-two ci songs in the Qiaoran ci by Liu Yin. In the use of allusions and in their style they are quite close to some xiaoling. Most interesting are two songs to the melody renyueyuan the form of which is identical with the gu melody renyueyuan! For the sake of comparison, I have included the text of one song.⁶

1 Melody hongchuangjiong, as quoted in Huacao cuibian, juan 6, p.40b.

2 Zhou Bangyan, Pianyu ci, juan xia, p.33.

3 Cf. Yoshikawa Kōjirō, Gen zatsugeki kenkyū, 464. Another sanvinzi appears in Wu Qian's Lūzhai xiansheng shiyu, p. 17, melody yiqine: 嬌滴滴。

4 Fangweng ji is, of course, the singing girl of Fangweng 敬翁妓. Fangweng is a hao of Lu You. This song is quoted from the Qidong yeyu as quoted in the Huacao cuibian, juan 6, p.23.

5 Haoran zhai yatan, 6a. I am not sure about Zhang's identity. His name does not appear in the index to Tang Guizhang's Quan Song ci.

6 Liu Yin, Qiaoran ci, p.4a-b.

7 The corresponding construction using jiang 將 is not uncommon in classical poetry: see Du Fu's poem entitled 寄李十二白二十韻 (Dushi yinde, 339/44/36): 誰將此義陳。

李屏山 水龍吟 幾番冷笑三閩。算來枉向江心墜。和光混俗。隨機連變。有
何不可。瀟灑扶他。醉醒由己。分明浪破。待何時。忍道。金龜便惹。 穆然福小
無稱。你試回頭覷我。怕不待崢嶸則箇。功名半紙。風波千丈。圍箇甚麼。雲橫
揚鞭。浪濤搖棹。爭如閒坐。但樽中有酒。心頭無事。葫蘆提過。

古今詞話 紅窗迥 富春坊。好景致。兩岸盡是。歌姬舞妓。引詞得上界神仙。
把九心都起。 內有丙丁并壬癸。這兩尊神。爲你爭些口氣。火星道我待逞
些神通。不怕你是水。

周邦彥 紅窗迥 幾日來。真箇醉。不知道窗外。亂紅已深半指。花影欲風
搖碎。 擁春醒乍起。有箇人。生得液楚。來向耳畔。問道今朝醒未。情
性兒。謾騰騰地。惱得人又醉。

章牧之 守歲小詞 圍樂小酌醺醺醉。麻推著沒人肯睡。呼盧直到五更頭。
便鋪了妝臺梳洗。庭前鼓吹喧人耳。暮忽地又添一歲。休嫌不足少年
時。有幾多少年如我底。

劉因 大常引 男兒勳業古來難。歎人事總千般。一夢覺邯鄲。好看得浮生
等閒。 紅塵盡處。白雲堆裡。高臥對青山。風味似陳搏。休錯比當年
謝安。

It is not my task to show how the qu genre is related to its predecessors, the more or less popular song genres of the Song dynasty. I will confine myself to a few remarks on the relationship between the ci genre as "defined" above and the genre qu.

Ci and Qu: Two Separate Genres?

The confusion that reigns in Chinese (and foreign) scholarship with regard to the terms ci and qu as names for independent, separate genres can perhaps be illustrated by referring to the opinion of two scholars on chenzi 襯字 (added characters) in ci and qu. According to Luo Kanglie chenzi are not uncommon even in the early ci genre.¹ Zhou Yibai asserts that qu and ci are distinguished by the absence of chenzi in the latter!² As in the case of shi and ci there are qu melodies which are formally identical with ci melodies so that general definitions about differences between the two genres are very difficult, if not impossible, to find.³ The uncertainty about the classification of some melodies as either ci or qu is a further indication for the vagueness of the boundaries between ci and qu.⁴

1 Luo Kanglie, Tianci chenzi shili, esp. 17ff..

2 Zhou Yibai, Changlun zhushi, 44: 若以文學體制而言詞與曲的分別在於附字之有無。

3 Luo Kanglie, Bei xiaoling wenzi pu, p.1 renyueyuan, gancaozhi p.18: the form of these (and numerous others) melodies is identical whether they are classified as ci or as qu.

4 In Wang Yun's collected works (as well as in the collected works of some other writers) qu melodies can be found, although not treated separately and mixed with other ci melodies (Quan Yuan sanqu, zixu 自序, 3). Cf. Zhu Yizun, Cizong, 卷凡, p.7: 元人小曲。如乾荷葉。天淨沙。凭欄人。平湖樂。一名求紅等調。平上去三聲並用。往往編入詞集。

Whereas one can observe a gradual development of ci melodies from early melodies formally close to jinti shi to the more intricate manci, for instance, extant manuscripts of qu texts give the impression of a very sudden rise of the qu genre, with its sub-genres zaju, taoshu, and xiaoling, among which the zaju shows right from its beginning a well organized and fixed complex structure. Among extant sources one will look in vain for direct predecessors which could provide a "missing link," not only between the qu and the ci, but perhaps also other genres. In spite of efforts by numerous scholars the precise story about the development of the Yuanqu is not yet known.¹ It seems, however, that recent archeological discoveries enable us to give an earlier date for the origin of the stage-drama than scholars who based themselves on written sources were prepared to suggest.² This does not necessarily mean that Yuanqu - in particular zaju - must also have been in existence at such an early date. It is not unreasonable to assume that Yuan drama developed

.1 Among many other hypotheses I will only mention Yoshikawa Kōjirō's opinion that the basis for the songs employed in zaju and sanqu would have been laid during the reign of the emperor Zhangzong 章宗 (1190-1208) of the Jin dynasty (Gen zatsugeki no chōshū, 333). I suspect that an institution like the mufu (see p. 27) where a considerable number of artists and musicians had found refuge may have been one of the centres of the development of the early qu.

2 See Ding Mingyi, Song Yuan wutai; Xu Pingfang, Zaju diaozhuan; Zhao Jingshen, Bei Songde zaju diaozhuan, 230-6.

along the same lines as the zhugongdiao, while the early zhu-
gongdiao genre makes large use of ci and ci-type melodies the
later specimens draw almost exclusively on qu melodies.¹ To put
it differently, the type of melody used in the zhugongdiao does
not form an essential characteristic of that genre. It is
rather its structure that joins a number of taoshu with inter-
spersed passages to form a greater whole that gives the zhu-
gongdiao its typical features. Once it is recognized that Yuan
drama could have developed similarly one need not longer try to
adhere to assumptions as those made by Luo Jintang who claimed
that the larger forms zaju and taoshu must have developed after
the smaller xiaoling had been created.² Luo's assumption seems
quite self-contradictory, since he also claims the close con-
nection between the much earlier zhugongdiao and the later drama
to have been of decisive influence in the development of the
qu.³ Must one assume that the zhugongdiao first fostered the
growth of the xiaoling, which then developed again into more
complex forms as the taoshu and the zaju? In the opinion of the
present writer, another hypothesis appears to be more promising:
the structure and form of the drama, song-sequence (taoshu) and
single song need not necessarily be confined to a particular
genre such as the qu. These forms existed before the qu style

1 Ye Dejun, Song Yuan Ming jiangchang wenxue, esp.2, and Wu Ze-
yu, Shitan, 254ff., 287.

2 Luo Jintang, Zhongguo sanqu shi, 21.

3 *Ibid.*, 8. Cf. Hu Ji, Song Jin zaju kao, esp. 67-75.

came into prominence. However, since the new musical qu style won widespread acceptance its songs and melodies started to dominate the existing forms, while each sub-genre (zaju, taoshu, xiaoling) retained its structural characteristics. This is in fact the picture one sees in the development of the zhugongdiao. One will perhaps never be able to find out what the typical characteristics of that new qu style were: one may assume that the omission of the second part of some ci melodies which were adapted to the qu genre was due to a different musical structure of the qu. It would be beyond the scope of this thesis to attempt a (partial) verification of the hypothesis advanced above on the basis of a comparative study of the origin of the respective melodies.² It is well known, however, that quite a number of xiaoling melodies appear never in taoshu and vice versa, which in my view is an indication for a rather separate development of the sub-genres taoshu and xiaoling.³

Additional Bibliographical Notes

On sequences of ci melodies, see Zhu Qianzhi, Zhongguo yinyue wenxue shi, esp. 209f. On a sequence by Ouyang Xiu, see Zheng Zhenduo, Chatuben, 632. Most often quoted is perhaps Zhao Lingzhi's famous 商調蝶戀花詞 (Houjing lu, juan 5, p.6bff.). I wonder whether it is correct to claim that the versification in these songs is less regular than in ordinary ci (Ye Dejun, Song Yuan Ming jiangchang wenxue, 10), suggesting its proximity to a more "popular" style. On Yang Wanli's sequence of ci which

1 See, e.g., Zhu Qianzhi, Zhongguo yinyue wenxue shi, 209.

2 A future detailed analysis of differences in the development of xiaoling and taoshu melodies will be greatly aided by Ye Dingyi's list of melodies indicating their origin

cont.

(Yuanren qudiao shuoyuan).

3 See the various tables in Wang Jingchang, Quxue lishi, 27ff.

I referred to above, see also Feng Yuanjun, Guju shuonui, 153. In Zhu Qianzhi's opinion Yang's sequence might be considered a zhugongdiao of ci melodies (loco cit., 209-11). I wonder whether this sequence is perhaps related to the fandiao 犯調 potpourri style in the ci of the later period (Cf. Xia Chengtao, Cidiao yueli, esp 165ff.). In this connection it should be mentioned that Ren Zhongmin (Sanqu gailun, juan 1, 17a-b) compares the guoqu 過曲 variety of the xiaoling to the ci in two parts (雙調); this similarity is only superficial. The combination of separate melodies is found elsewhere in the fandiao of the ci and the jiju 集句 of the nangu (Xia Chengtao, loco cit.). Xia Chengtao pointed out that boundaries between ci and qu are extremely difficult to draw (Yuan mingjia ciji; cf. Lu Qian, Cigu wenbian). According to Shen Xiong 沈維 there are about 60 ci melodies used in the qu genre (Luo Kanglie, Tianci chenzi shili, 18,1). Another instance of a ci song in which only the first half is used in the qu genre is the melody fengrusong (Luo Kanglie, Bei xiaoling wenzi pu, 120). See also Luo Kanglie, Tianci chenzi shili, esp. 19.2. Lists of xiaoling and taoshu melodies appear side by side in the Zhongyuan yinyun, 224 and other early sources. On the other hand, there can be no doubt that Zhou Deqing was aware of differences since he selected the most popular xiaoling melodies for inclusion in the section dingge 定格 of the Zhongyuan yinyun, 240ff., and listed a taoshu separately on p. 252f. One cannot claim that "Except for minor points of style, the songs of the drama and san-ch'u are the same" (Schlepp, San-ch'u, 8). It did happen, however that single songs were taken out of a taoshu and were later regarded as a xiaoling (Zheng Zhenduo, Wenxue yanjiu, 646ff., 653; see, e.g. Sui's note on song 75 in Suibien, 31; more examples can be found in the Quan Yuan sanqu).

This introductory chapter dealing with genres more or less related to the qu would not be complete without referring, at least in a cursory way, to the division between the southern and northern qu styles. Such divisions abound in the history of Chinese art, whether in painting, music, or in poetry. In the context of Yuanqu this division seems to refer to quite specific distinctions between a northern and a southern musical style. In early critical writings the most systematic comparison between both styles is found in Wang Jide's Qulu:¹

北主勁切樞麗，南主清峭柔壹。北字多而調促，促處見筋，南字少而調緩，緩處見眼... 北力在絃，南力在板。北宜和歌，南宜獨奏... 然陰陽，平仄之用，南北故絕不同...

References to different northern and southern styles are already found in sources from the Yuan dynasty itself, such as the Chuogeng lu and the Qinglou ji.² Neither Wang Jide's relatively late comments nor other sources seem to contain satisfactory, i.e. sufficient criteria to distinguish between both styles. One may, after all, suspect that the most important difference lay in the use of heptatonic scales in the northern and basically pentatonic scales in the southern qu.³

1 P.57.

2 Chuogeng lu (CSJC ed., juan 22, p.323 玉堂嫁奴); Qinglou ji, e.g. pp.32 龍樓景... 31 張玉蓮.

3 On these scales, see Lin Yuanhe, Gongche pu, 32ff.. Their application in northern and southern styles of a later period can most easily be compared in the compilation Xixiang ji sizhong. See also Wang Guangqi, Zhongguo yinyue shi, 100 ff., esp. 105. 而且此音調一物，或者北方較為流行，略如現在之南北曲然。

Sources like the Qinglou ji quoted above indicate that in the Yuan dynasty there existed a southern tradition of songs; in fact, Zhou Deqing implied that the tradition of the Southern Song had not completely died away during his lifetime.¹ One may also point out that the nanqu shows features reminiscent of the ci of the Southern Song which also suggests that the nanqu did not develop "on top" of the beiqu, but rather under the influence of the beiqu on the basis of earlier, southern style songs. In the first place, the number of ci melodies adapted to the qu genre is higher in the nanqu than in the beiqu.² Secondly, a feature as characteristic of the nanqu as the jiu^{集句} has its direct precursor in the manci of the Song, itself a representative of the ci of the south.³ I observed, too, that generally speaking, the number of shorter lines is relatively higher in manci as well as in nanqu melodies.⁴ This may in fact be the phenomenon described by Wang Jide in the passage quoted above when he says that "in the northern [style] the [number of] characters is high ... , in the southern [style], the [number of] characters is low." It should be stressed that in spite of the differences listed above it seems impossible to distinguish a northern and a southern song text on the basis of the text itself. For that purpose one has to rely on early compilations which contain separate lists of northern and southern melodies.⁵

1 Zhongyuan yinyun, 219: 必須極力念之, 悉如今之搬演南宋戲文唱念聲腔。 Cf. Wei Jiangong, Nan Song xiwen.

2 Wang Jingchang, Quxue lishi, 27-8, and 56-8.

3 Zhou Deqing implies that the manci was performed in some southern dialect in the Yuan dynasty: 且上去=聲, 施於句中, 施於韻脚, 無用陰陽, 惟慢詞中僅可曳其聲爾 此自然之理也 (Zhongyuan yinyun, 176). In manci one may distinguish yin and yang varieties of the shang and qu tones, a possibility which is categorically denied for the northern dialect on which the

cont.

Zhongyuan yinyun is based.

4 This observation was made on the basis of random samples from various sources.

5 For northern melodies there are the lists in the Zhongyuan yinyun or the Taihe zhengyin pu mentioned elsewhere. For southern melodies, one e.g. Xu Wei's Jiubian nan jiugong mulu.

Text-Music Relationships in Ci and Qu

An analytical study of melodic structure and melodic movement in Jiang Kui's ci and selected kunqu arias is extremely interesting but has to be relegated to a separate study.¹ Within the limitations of this thesis I have opted for a different approach to demonstrate similarities in the text-music relationship of both genres. An analysis of the distribution of signs indicating rests, beats, prolonged notes, and liquescent neumes in Jiang Kui's ci shows that this distribution follows patterns which in turn can be related to the metrical structure of the corresponding lines of the song texts. For the sake of simplicity, I have selected lines with four, five, and seven characters and indicated the appearance of neumes (N) and other signs (S) which all refer to rests or (linear) prolongations in corresponding positions:²

Lines with <u>four</u> characters:	X	X .	X	X	
	N	10	9	16	1
	S	13	23	4	44
Lines with <u>five</u> characters:	X	X .	X	X	X
	N	0	5	3	11 2
	S:	4	2	18	0 23
Lines with <u>seven</u> characters:	X	X	X	X .	X X X
	N	1	2	0	1 0 8 0
	S	3	0	1	6 2 0 13

¹ The present writer is not satisfied with earlier attempts (Pian, Song Sources, 36, and Picken, Secular Songs, 164). In kunqu and -according to my own investigations- to some extent in Jiang Kui's ci it will often be extremely difficult

cont.

if not futile to define a melody in terms of "typical melodic movements" between a fixed initial and final note. One of the reasons for this difficulty in the kunqu genre is the variability of a particular melody partly caused by musical phrases which are commonly associated with individual speech tones (zidiao 字調 ; see Yang Yinliu, Zhongguo yinyue shi gang, 242ff.). The far-reaching absence of greater intervals in Jiang Kui's nine songs for Yue has the effect of softening the melodic movement to such an extent that it seems more appropriate to define particular melodies in conjunction with the importance that specific notes obtain in the structure of a piece: these notes need not be identical with the cadencing notes. It seems to me that such a method will also be applicable in Jiang Kui's ci. In such a way, typical differences between Jiang's composing techniques in the Yue songs and the secular songs will become more apparent. Without going into details it may be said that important notes need not be identical in songs written in the same mode. (Cf. Picken, Jiang Kui's Nine Songs for Yue)
2 Full bibliographical details are to be found on p.444.

1 Liu Zhenxiu, Kunqu xindao, 1 ff..

2 A version with notes on variants is found in Quan Yuan sanqu, 268ff.. The line in the middle of the columns indicates the main caesura.

In Jiang Kui's ci one notices the absence of any significant number of neumes in the final position of a line. In all types of lines neumes favour the penultimate position. In lines with five and seven characters neumes show a marked tendency towards appearing in the important positions 2,4,and 6. As is to be expected signs indicating length or beats accumulate at the end of a line. No explanation will be attempted for the fact that they are also very numerous in the third position in five character lines. One notices that as a rule neumes favour those positions in which there are less "S" and vice versa.

In Ma Zhiyuan's taoshu one notices similar tendencies, particularly the absence of neumes from the final position as compared with position 3 in four character lines, and the penultimate position in seven character lines. This is however a tendency which is kept less rigidly than in Jiang Kui's ci. Signs for pauses and linear prolongations abound at the end of lines. In all types of lines from both genres one notices a progression in the number of "N" and "S" from the beginning towards the end of a line.

I want to avoid any impression that the scores on which this analysis is based were composed along the same lines in all respects. On the other hand one must realize that in both genres one observes this phenomenon of progressive complexity within a line, which to my mind is a reflection of an essential characteristic of lǚju: within the first part of a line (of four characters in a seven character line) the number of optional tones is the highest whereas in the second part the choice of tones for the uneven characters underlies restrictions.

The data and table provided here allow only for a very rough

comparison. One problem that has not yet been solved is that of "inconsistent" use of speech tones in (almost) identical musical phrases, in particular, whether in kunqu composing techniques one observes features similar to those found in Jiang Kui's ci. Without going into lengthy musical analyses I will present below some corresponding and very similar musical phrases from the kunqu melody chaoyuange together with the accompanying lines of text:¹

① 長 清 冠 清 ② 更 深 漏 深 ③ 你 是 個
 12 3 - | 33 32 56 | 1-02 35 3 - | 02 33 25 32 | 1-02 2¹ | 36 6 5² |

天生 俊 生 ④ 聽 他 一 聲 兩 聲
 3 3·2 3² | 1·2 | 1 6 5 3 2 | 3 3·2 5 6 | 1·2 | 1 6 5

⑤ 一 番 花 褪 ⑥ 笑 著 月 映
 35 3 - | 23 3 23 | 5 5⁶ 32 13 23 | 32 22 1 23 | 5 5⁶ 32 | 1-
 12 14

⑦ 把 臉 兒 假 恨 ⑧ 淒 清 風 韻
 2 | 13 23 02 6 14 | 5 5 3 5 6 - | 3 3 - 2 | 32 1

⑨ 拍 子 塵 中 焚
 6² 16 5 6 12 | 36 5 32 1 23 2 16 | 5 6 - 0 | 5 3 2 3

⑩ 巫 峽 恨 雲 深
 5 5 6 12 | 36 5 32 1 3 2 | 6 - 0 | 5 3 2 3

⑪ 他 獨 自 理 瑤 琴
 5 | 35 6¹ 5 3 3 6 | 5 3

1 Liu Zhenxiu, Kunqu xindao, 58ff.

The first four phrases, phrases 5-8 and 9-11 are corresponding phrases from the melody chaoyuange.¹ The tone pattern of the first type (lines 1-4) is: x - . 1 - ; for the next four lines it is: x - . x 1, and for the last three lines² it is 1 1 . 1 - - . One may now have a look at optional tones: In the first four phrases³ chang, jing, tian, and yi belong to different tone classes, and the accompanying notes are: 1) 1 2 ; 2) 3 5 ; 3) 3 ; 4) 3 . One may now notice that musically spoken, phrases 1 and 2 belong closely together, in that they share the notes for the second character 3 - and the fourth character 1 - 0 2 . Likewise, phrases 3 and 4 are united in the use of 3[°]2 for the second and 1[°]2 1 6 5 for the fourth character. Although there are similarities in melodic structure for the other characters identical parts are restricted to positions two and four.

Differences are much greater in the next group of four lines. However, a glance at the second and fourth positions shows the following group of notes:

For the second position: 3 - | 3 3 3̃; 2 3 | 3 3 3 2 ; 2 3 0 2;
3 - .

For the fourth position: 5 5[°] 3 2 1[°]2 1 6 ; 5 5[°] 3 2 | 1 - ;
5 . 5 3 5 6 - ; 3 2 1. Even without a detailed analysis some similarities are readily recognizable.⁴

1 Kunqu xindao, from the opera Yuzan ji 玉簪记, the famous section qintiao 琴挑 (pp.58-66).

2 In one instance, difficulties in the structure of the line made it advisable to omit that line from the analysis.

3 In phrase 4 and 3 I assumed that ni shige and ting ta are chenzi.

4 I suspect that a full analysis will have to take into account changes similar to those observed by Schönfelder and Pian in their studies on Peking opera. See p.60. The tone patterns given here are based on a comparison of the lines under consideration.

There is also a considerable uniformity in the first position:
3 5; 1 3; 1 3; 3, yet not in the third position: 2 3; 1 2 3;
6 1 6; 2 .

Finally, one will notice a high degree of coinciding musical phrases in the five character lines without optional tones. This is particularly conspicuous in phrases 9 and 10 (except for the first character). One may notice that at the end of the fourth characters zhong and yun the melody converges on 2, 1 and then 6. In the tenth phrase this step is deferred until the first note of the next character shen. For some reason the length of phrase 11 is much reduced as compared with 9 and 10. In the last position, the movement from 5 to 3 is also present in phrases 9 and 10, and one will also notice the convergence of the melody to step 6, here in an ascending phrase. The notes 5 and 3 of the pre-penultimate character are also present in phrases 9 and 10; one may assume that there the note 2 is a transitional note leading to the lower 1 of the next characters. A similar phenomenon is encountered in the second position (it has been assumed that ta is a chenzi). Only in the first character of phrase 9 are there considerable differences. This short survey must suffice here to show how an "irregular" four character line as well as four and five character luju may have optional tones in certain positions of corresponding musical lines without that the "harmony" seems to have been destroyed in the music-text relationship. While keeping to some basic recognizable features the melody is flexible enough to allow for optional tones in certain positions.

The greatest difference between Jiang Kui's ci and kunqu arias lies perhaps in the strong melismatic character of the latter. There are, however, scholars who suppose that the extant ci

notations represent only an "outline" of the actually performed melody. I would not deny this possibility. The important point that seems to appear from an analysis of Jiang Kui's ci and a brief comparison with kunqu arias is that the composing technique does not demand a strict parallelism between a fixed melodic movement and speech tones in all positions of a line. Although I have not particularly stressed that point it has to be added that lüju also play a considerable role in kunqu texts. There is only one good example for the role of optional tones in kunqu versification in the lines quoted above (phrases 5-8). It is the opinion of the present writer that this problem, the role of fixed versification patterns in kunqu texts and their relationship with the melodic and musical structure in general has not yet received the full attention of some specialists.

Conclusion

The establishment of Basic Versification Laws which govern the distribution of tones in all lines of jinti shi, the so-called lüju, facilitated greatly an understanding of ci versification and its development from jinti shi versification. At the same time, the existence of important and unimportant positions in a lüju made it possible to explain to some degree inconsistencies in the choice of tones in Jiang Kui's ci. Differences in the versification techniques of the late ci lead to the establishment of a hypothesis about the role of tone classes and individual tones in qu versification. The application of this hypothesis will be the central theme of the next chapter. Brief analyses of ci and qu, or to be more precise, kunqu scores indicated that the harmonization of speech tones and melodic

movement does not demand identical tone patterns for identical musical phrases. This, in turn, enables us to accept the possibility of a relatively limited number of tone patterns for lines in xiaoling songs, often deriving from luju pattern. Although it is known that the kunqu genre was developed on the basis of earlier genres, including Yuanqu, there is not sufficient evidence in the form of scores etc. to specify the relationship between all three genres.¹ It seems, however, reasonable to assume that versification techniques in Yuanqu will not be totally different from those of the related genres ci and kunqu.

¹ Mackerras, The Rise of the Peking Opera, 41 ff., esp. 59.

Problems in the Establishment of a Qupu 曲譜

A qupu is an account of versification rules for various qu melodies. The writing of a qupu resembles the attempt to solve n equations with more than n unknown quantities.

There are two basic problems:

a) It may be assumed that all songs belonging to the same "melody" exhibit common features with regard to the number of lines, the number of characters in a line, the position of the caesura, the distribution of rhyming characters, and the speech tones required for each character. A melody has then to be described in such a way that the biggest number of songs can be reconciled with this metrical pattern.

b) Whereas lüshi poetry is characterized by the use of tone classes rather than tones to achieve its characteristic metrical patterns there are indications that in qu versification individual tones had acquired a certain role. Moreover, Yuan sources contain conflicting statements about the distribution of ru-sheng characters among tones or tone classes.

Ad a): the way in which this problem is formulated indicates that subjective factors play an important role in the establishment of a qupu. While it is certainly desirable to reduce the number of songs with metrical patterns different from the standard form to a minimum one has to avoid the adoption of rather vague descriptions in order to achieve this aim.

Ad b): there is an almost complete lack of systematic descriptions of xiaoling versification in Yuan sources. Statements in the Zhongyuan yinyun which will presently be discussed suggest

the following working hypothesis:

- 1) The basic distinction is, as before, between tone classes rather than tones.
- 2) In certain specified positions preference goes out to one or two individual tones.
- 3) Rusheng characters - which belong to the ce tone class in lǔshi- are distributed among the other tones and cease to exist as a separate tone.

The third point is the most controversial one. Another Yuan source, the Chuogeng lu, also points to the fact that the ru-sheng was treated in qu versification in a way different from lǔshi versification. Instead of assigning a new tonal value to each rusheng character on the basis of the phonetic qualities of the initial part of the syllable as the Zhongyuan yinyun does the Chuogeng lu merely suggests the use of rusheng characters in positions requiring a pingsheng character.¹

A similar statement is found in the Taixia quyu.² Even within the Zhongyuan yinyun itself special reference is made to the necessary care that has to be exercised in cases a rusheng is used instead of a pingsheng within a line, i.e. not in a rhyming position.³ In view of the particular role of the ru-sheng I decided to isolate all cases in which a rusheng character was used as a pingsheng in order to find out the actual treatment of rusheng characters by Yuan writers.

1 Chuogeng lu, juan 4, p.73. See note on next page.

2 Taixia quyu, p. 183. One may assume that both statements in the Chuogeng lu and the Taixia quyu refer to a qu tradition different from the one described in the Zhongyuan yinyun, most probably a southern variety. See also note 1, next page.

3 Zhongyuan yinyun, 235: 入聲作平聲 猶如句中不可不經...

cont.

1 廣寒秋... 今中州之韻。入聲似平聲。又可作去聲。所以蜀術等字皆與魚虞相近。" [Melody] guanghanqiu ... [In the] rhyming [system] of present day Zhongzhou 中州 the rusheng resembles the pingsheng, and may also act as a qusheng. For that reason, the [characters] shu蜀 and shu術 (sriu4q2) are both close to the rymes yuyu魚虞." These characters appear in a song to the melody zheguiling which appears before this quotation. If the versification pattern given on p.157 is valid for this song the character 蜀 acts here as a qusheng (in the fifth line 長驅西蜀). One may wonder whether this statement was based on a dialect different from that of the Zhongyuan yinyun. One is immediately reminded of the south-western Mandarin in which all rusheng characters are now treated as yangping 陽平 characters (Wang Li, Hanyu shilü xue, 763). The formulation in the Taixia quyü (loco citato) reminds of both the Zhongyuan yinyun and the Chuogeng lu: 入聲在句中可代平亦可代入若用之押韻仍是入聲.

The distribution of rusheng characters among the other tones as set out in the Zhongyuan yinyun is clearly related to the distribution of rusheng characters in the modern Peking dialect.¹ There are some differences, however, and one must not discount the possibility altogether that some poets using a dialect different from the one described by the Zhongyuan yinyun may arrive at a somewhat different treatment of rusheng characters.²

The Zhongyuan yinyun and its Role for the Study of Yuanqu
Versification

The Zhongyuan yinyun is a major source for the study of the development of Middle Chinese into pre-modern northern Chinese, and as such has attracted the attention of numerous scholars.³ This text was originally compiled to serve as a vademecum for the writing of qu songs. The author Zhou Deqing wanted to give prescriptions on the correct use of rhymes and metrical patterns. This is perfectly clear from numerous pas-

1 Stimson, Jongyuan In Yunn, 19 f; Wang Li, Hanyu shild xue, 763. Wei Liangfu (Quid, 85) reports that in his lifetime (16 th century) the dialects of Henan and Hebei kept to the distribution of the rusheng as described in the Zhongyuan yinyun. My own observations on the present Shantung dialect showed similar features. Lack of time prevented the inclusion of interpretations of such recorded material in this thesis.

2 As will be shown below there are cases in which modern readings of characters are more fitting than Zhongyuan yinyun readings; this phenomenon is perhaps due to the use of different dialects.

3 See the bibliography in Stimson, Jongyuan In Yunn, 1 ff. .

sages in the Zhongyuan yinyun.¹ While there is no need to adhere slavishly to Zhou Deqing's prescriptions this text is of extreme importance for the evaluation of the working hypothesis presented above.² One may first have a look at the section moju 末句 "final lines".³ The metrical patterns for these lines are generally couched in terms of the traditional division between ping and ce tone classes. In the brief introduction to this section the ce tone class is defined as consisting of shang and qu tones only, leaving out the rusheng.⁴ At times additional specifications are added for the use of a shang or qu tone in a particular position. The same method is used in other sections of the Zhongyuan yinyun.⁵ Basic patterns are formulated in terms of ping and ce tone classes, with occasional specifications as to whether a shangsheng, qusheng, or even a yinping or a yangping is required in a particular position.⁶

1 See, for instance, Yu Ji's and Zhou Deqing's prefaces (Zhongyuan yinyun, 173 ff.): 自著中州音韻一帙...以為正語之本 (p. 173).

2 Zhao Jingshen observed that Zhou Deqing did not always keep to his own rules (Duqu xiaoji, "Zhou Deqing de xiaoling dingge", 周德清的小令定格, esp. 137, 140; compare also his remarks on Lu Qian's "Guang Zhongyuan yinyun xiaoling dingge", 廣中原音韻小令定格 Duqu xiaoji, 136).

3 Zhongyuan yinyun, 237 ff.

4 Ibid., 237: 夫平仄者, 平者平聲, 仄者上去聲也。後云上者必要上去者必要去, 上去者必要上去, 上去者必要去, 上仄者上去去上皆可...

5 Mainly in the section dingge 定格 "fixed patterns" which contain a number of song texts followed by Zhou's comments mainly on points of versification (Zhongyuan yinyun, 240 ff.).

6 A good example are Zhou Deqing's comments on the melody putianle (Zhongyuan yinyun, 243). In his general judgement he maintains that "the wording, the musical aspect, parallel couplets, ping and ce - all are good." Other comments concern the choice of specific tones: 評曰此在笑字屬陽...造語看律, 對偶, 平仄皆好

It will be useful to compare some of the patterns given by Zhou Deqing for the final lines with those found in the final lines of corresponding melodies in the Yangchun baixue.¹

The pattern for the last line of the melodies zheguiling, shuixianzi, dianqianhuan, and putianle is

ce ce ping ping.²

Zheguiling³

Out of 45 songs in the Yangchun baixue 37 have the required pattern, 8 show a slightly different pattern ping ce ping ping.

Shuixianzi⁴

Out of 26 songs 22 have the required pattern; 4 songs have the pattern ping ce ping ping.

Dianqianhuan⁵

Out of 32 songs eight have the pattern ping ce ping ping and 24 have the required pattern.

Putianle⁶

Out of three songs, two have the pattern ce ce ping ping, one has the pattern ping ce ping ping.

The prescribed pattern for the last line of the melodies hong-xiuxue and huangzhongwei is ce ping ping qu shang.⁷

1 According to a complete analysis not included in this thesis the results of this survey may be considered to be fairly representative.

2 Zhongyuan yinyun, 237.

3 Yangchun baixue, p.13 ff. .

4 Yangchun baixue, p.25 ff. .

5 Yangchun baixue, p.61 ff. .

6 Yangchun baixue, p.79 f. .

7 Zhongyuan yinyun, 238.

Only the melody hongxiuxue is a xiaoling melody; because of the extremely high number of chenzi encountered in this melody only the last two characters are considered:¹

Out of 17 songs fourteen have the required shangsheng in the final position, one has a qusheng, and two have a pingsheng. While a fairly substantial number of songs show tonal patterns as required by the Zhongyuan yinyun variant patterns do occur; the appearance of one predominant variant pattern (ping ce ping ping) cannot fail to remind us of optional tones in lüju patterns (part B in a seven character line): x 1 . - - .

Essential and Non-essential Features in Yuanqu Versification

In terms of the basic laws of lüju versification the pattern ce ce ping ping could be identified with part B of a seven character line since the tones of the second and fourth positions belong to different tone classes. In fact, some critics went so far as to specify the tones of the first and third position, too, which in this case would result in the pattern found in the Zhongyuan yinyun- ce ce ping ping.² Yet these additional prescriptions are not essential: if one would dub all lines contravening these narrow rules "irregular" the number of "regular" jinti shi would be senselessly reduced.³

1 Compare pp.194 ff. . There is a pronounced tendency for chenzi to appear at the beginning of a line rather than at the end. For that reason I limited myself to an analysis of the last two characters.

2 See Wang Li, Hanyu shilitu xue, 72 ff. .

3 Radtke, Influence, 130.

In the case of the pattern ce ce ping ping Zhou Deqing did not mention variant forms. The following variant patterns appear in the section moju:

- 1) p. 237 qu shang
qu ping (definitely not shang ping)
- 2) p. 237 ping qu ping
ping qu shang
- 3) p. 238 ping ping shang qu ping
ce ping ping qu ping
- 4) p. 238 ce ce ping ping qu
ce ce ping ping shang
- 5) p. 239 ping ce ce ping ping qu shang
ping ce ce ping ping qu ping
- 6) p. 240 ping ping ce ce ping ping qu
ping ping ce ce ping ping shang

In all lines with four and more characters the versification laws are valid. In the variant forms changes appear only in unimportant positions. Interchangeable are (at times) the following tones: shang-ping; ping-ce; qu-shang. It is very fascinating to speculate on the shape of tones on the basis of this and other evidence. Such attempts do not seem to yield significant results.¹ Much more important is the question whether luju play indeed a great role in Yuanqu, especially in xiaoling, and if so whether the Zhongyuan yinyun contains any evidence on the

¹ Speculations on the contour (shape) of tones are usually not supported by sufficient evidence; see ^{however} p. 79. It is possible that tones were sometimes given different shapes in the performance of qu, as in later opera (see Wei Liangfu, Qulu, 85: 所謂上聲扭做平聲去聲混作入聲. 這只能對當時流行崑山腔的地區而論).

I suspect that the technique described in the Chuogeng lu where a rusheng may act as a qusheng is a direct predecessor of the Kunshan qiang 崑山腔 technique.

treatment of the rusheng not only in rhyming syllables but also within a line.

This question is partially answered by a list of seven lines of seven characters each containing a number of rusheng characters:¹

- | | |
|------------|-------------------------|
| 1) 澤國江山入戰圖 | 第一 澤字無聲 |
| 2) 紅白花開烟雨中 | 第二 白字 |
| 3) 瘦馬獨行真可哀 | 第三 獨字 若施於仄仄平平仄仄平之句則可... |
| 4) 人生七十古來稀 | 第四 十字 |

- | | |
|------------|-------|
| 5) 點溪荷葉疊青錢 | 第五 疊字 |
| 6) 劉項元來不錯書 | 第六 錯字 |
| 7) 鳳凰不共雞爭食 | 第七 食字 |

The tone patterns are as follows:²

- | | | | | | | |
|----------------|-------------|--------------------|---------------------|-------------|--------------------|---------------------|
| 1) tsraiq2 q3 | <u>ping</u> | <u>ping</u> | q5 | <u>ce</u> | <u>ping</u> | |
| 2) <u>ping</u> | paiq2 | <u>ping</u> | <u>ping</u> | <u>ping</u> | <u>ce</u> | <u>ping</u> |
| 3) <u>ce</u> | <u>ce</u> | tu ^h q2 | <u>ping</u> | <u>ping</u> | <u>ce</u> | <u>ping</u> |
| 4) <u>ping</u> | <u>ping</u> | q3 | sri ^h q2 | <u>ce</u> | <u>ping</u> | <u>ping</u> |
| 5) <u>ce</u> | <u>ping</u> | <u>ping</u> | q5 | tiaq2 | <u>ping</u> | <u>ping</u> |
| 6) <u>ping</u> | <u>ce</u> | <u>ping</u> | <u>ping</u> | q3 | tu ^h q2 | <u>ping</u> |
| 7) <u>ce</u> | <u>ping</u> | q3 | <u>ce</u> | <u>ping</u> | <u>ping</u> | sri ^h q2 |

Most seven character lines have a caesura before the last three characters. All lines where no rusheng appears in an important position are li^hju: 1, 3, and 5. The remaining lines 2, 4, 6, and 7 are li^hju only if the rusheng is classified as a cesheng. Zhou Deqing criticizes these lines for their lack of harmony.² The very fact that Zhou Deqing makes no addition-

1 Zhongyuan yinyun, 235.

2 Ibid., 235. "[The writer of these lines] are not able to correct the sound." (皆不能正聲音)

al comment on the tone pattern required for these lines points to the fact that all lines are intended to be lüju. If this assumption is correct Zhou Deqing's criticism is directed against the use of all rusheng characters as cesheng characters, as is common in jinti shi. While the essential lüju pattern is retained the division of characters into tone classes has undergone a significant change: rusheng characters classified as yangping characters¹ do not belong any more to the ce but to the ping tone class. Judging from the examples quoted on the previous page this holds true for all rusheng characters classified as yangping characters, whether in a rhyming position or not. Certain statements by Zhou Deqing seem to contain evidence to the contrary:²

蓋其不悟聲分平仄字別陰陽。夫聲分平仄者謂無入聲，以入聲派入平，上去三聲也。作平者最爲緊切，施之句中不可不統派入三聲者廣其韻耳。

"...this is because they do not understand that tones are either classified as [belonging to] ping or ce [tone categories], and syllables as yin [ping] or yang [ping]; well, the fact that tones are divided into ping and ce [tone categories] means that there is no rusheng. The rusheng [characters] are distributed among the three tones ping, shang, and qu. Those [rusheng] which act as pingsheng are most critical (i.e., important); if applied within a line (i.e., not in a final position) one cannot but be very careful. The distribution [of the rusheng] among the three tones is only [for the purpose of] enlarging the [group of] rhyming [syllables].

The phrase "... means there is no rusheng" is grammatically connected and qualified by the preceding phrase "as to the division of tones into ping and ce." This does not mean that

¹ Rusheng words can never act as yinping characters in the Zhongyuan yinyun. ² Zhongyuan yinyun, 175.

the former rusheng category had disappeared altogether. This is particularly obvious from Zhou Deqing's remark that one has to exercise care when a rusheng acting as a pingsheng is being used within a line.¹ Before the last sentence of the paragraph quoted above is discussed it may be useful to examine further statements by Zhou Deqing and others.

Luo Zongxin sums up the essential characteristics of the Zhongyuan yinyun in a few words:²

其法四聲無入，平有陰，陽。

" [According to] his method there are four tones; there is no rusheng; there are [the divisions between] yin and yang in the ping [sheng]."

Luo denies the existence of the rusheng as a separate category altogether. His formulation need not be very accurate, as can be seen from another rather careless pronouncement on the composing technique for the ci genre:³

學宋詞者止依其字數而填之耳。

"Those who imitate the Songci fit words [in a preexisting pattern] only according to the number of syllables."

In the section Zhengyu zuoci qili 正語作詞起例⁴ Zhou Deqing repeats with minor alterations his statement about the purpose of the distribution of rusheng characters among the remaining tones:⁵ 入聲派入平上，去三聲者，以廣其押韻，爲作詞而設耳，然呼吸全語之間，還有入聲之別。

1 See also Zhongyuan yinyun, 235.

2 Luo Zongxin's preface, Zhongyuan yinyun, 177.

3 Ibid., 177.

4 It is difficult to find an adequate translation for this title: "Examples for the Creation of Ci [using] correct speech" or "Examples [how to] Correct Speech and Create Ci."

5 Zhongyuan yinyun, 211.

He adds, however, that "when one carefully enunciates the words [one notices] that there is still a separate rusheng." The crucial term is here, of course, huxi yanyu 呼吸言語 which I translated as "to carefully enunciate words." One may wonder whether this expression was a technical term of some sort, possibly referring to a specific way of pronouncing words on the stage. There is no evidence to support this view. Zhou Deqing uses this expression for a second time, and it is on the basis of that paragraph that I decided on the translation given above:¹

音韻內留空是一音，以易識字屬頭，止依頭一字呼吸，更不別立切脚。

"... within the [Zhongyuan] yinyun (i.e., its dictionary part) [the characters below] each spacing [have the] same sound ... it is only [necessary] to pronounce [a character] following the first character [in a row below a spacing], and beyond there is no indication of the pronunciation."

Taken at face value these statements indicate that in the spoken syllable the rusheng was recognizable as such. The purpose of the distribution of the rusheng was to enlarge the number of rhyming syllables only. This is supported by another passage from the Zhongyuan yinyun:²

平，上，去本聲則可；但入聲作三聲，如

平聲 伏 與 扶，

上聲 拂 與 斧，

去聲 雇 與 誤

字之類，俱同聲，則不可。

何也？入聲作三聲者，庶其押韻，屬作詞而設耳，毋以此爲比，當以呼吸言語還有入聲之別而辨之可也。

1 Zhongyuan yinyun, 211; cf. also p.213, p.219.

2 Zhongyuan yinyun, 212.

"It is fitting to [select characters] from the three tones proper, the ping, the shang, and the qu. Yet [with regard to] rusheng [characters] acting as [one of the] three tones, such as

the pingsheng fu⁴q² and fu⁴2,

the shangsheng fu⁴q³ and fu⁴3,

and the qusheng u⁴q³ and u⁴5,¹

[to treat them] all as belonging to the same sheng is not fitting.

Why? The distribution of the rusheng among the three tones was only set up to enlarge the [number of] rhyming [syllables] for the writing of ci (i.e., qu). One must not confuse things, it is proper to distinguish these [syllables] by [making use of the fact that] in pronouncing words carefully one [can] still [notice] the distinction between rusheng [and other tones]."

In fact, Zhou Deqing also suggests that writers of talent should keep to the rhyme proper, in other words, to avoid the use of rusheng syllables for rhyming with other tones.²

派入三聲者，廣其韻耳。有才者本韻自足矣。

As in many other cases one and the same text can be used as evidence for quite contradictory statements. A glance at Zhou Deqing's commentary on a taoshu by Ma Zhiyuan shows that he held it up as an example for later writers; one of the reasons is the correct use of rusheng words in rhyming positions. Judging from this commentary one wonders whether one should take Zhou's initial statement about the undesirability of rusheng rhymes too seriously.³ It is always dangerous to at-

1 I did not find an explanation for the fact that wu 屋 is here regarded as a qusheng, whereas in the dictionary part it is classified as a shangsheng.

2 Zhongyuan yinyun, 175.

3 Zhongyuan yinyun, 252 ff. .

tach too much weight to an isolated statement. Zhou Deqing writes, for instance, that

"whenever there is a rusheng within a line that cannot be sung [this is only because the singer] does not know that the rusheng acts as a pingsheng."¹

Other statements quoted above, as well as the whole organization of the Zhongyuan yinyun prove beyond doubt that not all but only a limited number of rusheng characters can act as pingsheng characters.

It must be stressed here that I am not so much concerned with an interpretation of the linguistic information contained in the Zhongyuan yinyun but with information it provides about Yuanqu versification. It is very well possible that one may raise serious doubts about the degree to which the rusheng acting as pingsheng, shangsheng, and qusheng was still recognizable as a separate group. This is the point of view adopted by Zhou Deqing when he theorizes about the role of the rusheng. In his comments on versification of selected Yuanqu, however, the impression one obtains is that at least with regard to versification no distinction was made between a rusheng acting as a pingsheng and a pingsheng proper. In addition to the comment on Ma Zhiyuan's taoshu quoted above numerous other comments corroborate this assumption.²

1 Zhongyuan yinyun, 177: 入聲於句中不能歌者不知入聲作平聲也。
2 P.240 盡說 = 字去上聲更妙 ; P.241 字不 = 字去上聲... ;
P.243 看他用疊字與別字俱是入聲作平聲字下得妥貼 ;
P.244 寧字去聲好 ; P.245 妙在點節 = 字上聲起音 ; P.246
貴在却濕 = 字上聲音從上轉 ; P.248 聖要在冠魄 = 字去上取音 ;
殺字上聲以轉其音 ; P.250 妙在...一字上聲... ; P.252
妙在包字上聲以起... 。 On the use of rusheng as pingsheng see
his comments on pp.253 f: 入聲作平聲...作上聲...作去聲...無一字不妥,後
輩學去。

There can now be hardly any doubt that Zhou's criticism on the versification of the seven character lines quoted above was directed against the traditional use of rusheng characters as ^{invariably} belonging to the ce tone category. Zhou adds a comment to the first line: "There is no harm [in using] ze the first character [in the line]." This comment is probably an indication that Zhou Deqing regarded the first position in a line as non-essential in the sense used above in connection with the structure of lüju. Explicit comments on this point are exceedingly rare. This is not very surprising since every literate man was supposed to know the rules of the poetic game. In order to find out whether Zhou Deqing recognized the role of essential and non-essential features, in particular the role of important and unimportant positions known from lüju, in Yuanqu versification it will be necessary to scrutinize his comments on Yuanqu. Below follows a list of poetic lines quoted in the Zhongyuan yinyun. On each of these lines Zhou gave a comment on the possibility of choosing tones different from the ones found in that particular line. For the sake of clarity I added the resulting tone patterns. Only those lines were selected in which ping or ce tones may be used interchangeably.

- 所用二字去上屬上,平上,上上,上去次之,去去屬下着
- p.243-4 xichunlai 雛喚起 - 1 x
起字平上皆可
- p.244 mantingfang 知音到此 - - . 1 x
若此字是平聲屬第二着
誰感愴蘭亭古紙 - 1 1 . - - . 1 x
若是紙字平聲屬第二着
- p.246 zuitaping 人皆嫌命窄 - - . - 1 x
窄字若平聲屬第二着
- p.247 wuyeer 殃及殺愁眉泪眼 - - 1 . - - . 1 x
眼字上聲尤妙平聲屬第二着
- p.249 shuixianzi 一點芭蕉一點愁 1 1 . - - . x 1 -
落燈花葉未收 1 - - . x 1 -
江南=老憂 - - . x 1 -
但第一句第五字第六字,及葉未=字,并=老=字但得上去屬上,平去次之,平上下着。
- p.252 zheguiling 詩句欲雲山失色 - 1 1 . - - . 1 x
妙在色字上聲...平聲便屬第二着
天地安排 x 1 . - -

Leaving out those lines in which an optional tone appears at the end of a line one notices that in the remaining songs (putianle, shuixianzi, and zheguiling, second example) optional tones appear exclusively in unimportant positions. In the case of the second example from the melody shuixianzi it seems reasonable to assume that either the first or the second character is a chenzi; the basic line would then be a five character lǜju. In lines with an optional tone in the final position a cesheng is preferred; in that case, the result is a lǜju of four, five, or seven characters. Although

It must be kept in mind that all lines with a final optional tone have a caesura different from the one common in jinti shi; whereas those lines have a last group of three characters there are only two characters in the final part A of the lines quoted above. It is well known that lines with such a structure tend to be more irregular than others.¹ As will be apparent later on lines with final optional tones are an exception rather than a rule, and the high number of such lines referred to by Zhou Deqing in his comments may well have been prompted just because of their exceptional character. Except for the first line from the song putianle which is an aoju there is a conspicuous tendency towards lüju patterns. What is perhaps even more important, in all lines reviewed in this chapter optional tones appear in positions known as unimportant in lüju (with the exception of a few lines referred to above). In those positions the choice of tones is not essential with regard to the question whether that particular line is regular or not.

Summarizing the results of this discussion one may draw the following conclusions:

- a) In Yuanqu versification the main distinction is as before between tone categories (ping and ce) rather than between the individual tones.
- b) In a number of specified positions an individual tone may be preferred.

¹ Luo Kanglie, Tianci chenzi shili, 21. According to Luo there are hardly any rules governing the tone patterns (ping ce) in six character lines: 六字句無定式...不獨此調為然也.

c) In Yuanqu versification zhengzi characters are included among the remaining tones. In view of some conflicting statements it may be advisable to observe the treatment of rusheng characters in other songs which may not necessarily be the same as the one proposed by Zhou Deqing in his comments on song versification.

d) Zhou Deqing's comments imply the existence of essential and non-essential features in Yuanqu versification, in particular the existence of important and unimportant positions within a line; there is also an implied acknowledgement of the role of jinti shi versification in Yuanqu versification.

The Establishment of Metrical Patterns in Yuanqu

From the very start some basic assumptions have to be accepted:

- a) With a few exceptions which can easily be specified all songs of a particular melody have the same number of lines.
- b) In corresponding lines caesuras are found in the same position.
- c) Although the number of characters in a line need not be fixed it is possible to discover the minimal form of a particular line. Characters contained in the minimal form are called zhengzi 正字. The characteristic tone pattern of a line is formed by the tone pattern of the zhengzi only.¹
- d) Characters may be added to the zhengzi of a line; these are called chenzi 衬字.¹ Usually no particular tones are required for chenzi since the characteristic tone pattern of a line is indicated by its zhengzi.

¹ These terms are in common use; I have, however added rather.

cont.

specific definitions. It may be that these terms have been used in a different text in a different meaning. In this thesis the terms zhengzi and chenzi are invariably used according to the definitions given here. Cf. Luo Kanglie, Tianci chenzi shili, 20.2: 觀字不甚講平仄...

It may be advisable to test these assumptions on a rather simple example, the first line of the melody zheguiling. For the sake of convenience I will limit myself to the first ten songs in the Yangchun baixue:

環滁秀列諸峯	2 2 5 q5 1 1
滕王高閣江干	2 2 1 q3 1 1
博山銅細島香風	q2.1 2 5 3 1 1
半窗幽夢微茫	5 1 1 5 2 2
西山雨退雲收	1 1 3 5 2 1
西湖煙水茫茫	1 2 1 3 2 2
畫堂深夜宴初闌	5 2 1 5 5 1 1
天仙碧玉瓊瑤	1 1 q3 q5 2 2
杏桃腮楊柳纖腰	5 2 1 2 3 1 1
陶淵明白不合時	2 1 2 5 q3 q2 2

The number of characters in a line varies between six and seven. In all lines, however, the caesura appears in the same position, before the last four characters. The minimal form of this line consists of six characters. There are six lines with six characters each. In these lines there is no position in which only one specific tone must appear. In the following positions only tones belonging to the same tone class appear: ping: 2,5, and 6; ce: 4.

In other positions tones may be chosen freely. On the basis of this preliminary investigation one can establish a tentative tone pattern for the first line of the melody zheguiling: x - . x 1 . - - .

It is possible to discover a similar pattern in seven character lines. In the third, seventh, ninth and tenth lines the last two characters are pingsheng preceded by one or two cesheng characters. Looking for the preceding obligatory

pingsheng one discovers that except in line 9, a pingsheng followed by two cesheng characters appears in the third position. Because the remaining characters have optional tones this kind of analysis cannot be advanced any more. One must limit oneself to say that the tonal patterns of the last five characters of seven character lines (with the exception of line 9) coincides with the pattern of the last five characters in six character lines. Since the first tone in a six character line is optional there is no way to distinguish between zhengzi and chenzi among the first two characters in a seven character line.

Once the pattern is established one may ask whether the treatment of the rusheng as observed in these ten lines agrees with my working hypothesis stated above; one may also wonder whether in some positions a specific tone rather than a tone class is required.

A comparison between the tentative pattern x - . x l . - - and the tone pattern of the ten lines shows that rusheng characters do not seem to be treated as cesheng; otherwise the sixth character in line ten would be irregular. Neither are rusheng characters invariably treated as pingsheng characters; there are four rusheng classified as cesheng appearing in the pre-penultimate position requiring a cesheng.

In the second line the character ge has a modern reading in the yangping; in this position, only the reading given in the Zhongyuan yinyun results in a regular pattern for this line.¹

¹ It must be admitted that strictly speaking one could establish tone patterns in which a different treatment of the rusheng would not result in any kind of irregularity. The general validity of this approach seems, however, justified by numerous other examples.

One may wonder whether it is preferable to explain the existence of six and seven character lines by referring to the addition of characters (chenzi) rather than by calling the expanded version a "variant." Theoretically there is no reason not to do so. However, it is my aim to achieve the greatest possible simplicity in the description of prosodic patterns. In this case the use of chenzi avoids the establishment of too many variant forms of the same melody, the more so since the same phenomenon (of extended lines) appears in the seventh and eighth lines of this melody.

The Structure of Lines: the Caesura

The existence of a caesura - to be more precise, of a tonal caesura - ¹ in lǜju is well established. One may ask whether lines other than five or seven character lǜju are also characterized by the division of a given line into two or more parts. Whereas tonal patterns exist as linguistic features and can be established without the help of extraneous evidence the position of the caesura can hardly be defined without recurring to semantics.² Fortunately for this analysis, most qu poets refrain from the frequent use of enjambement across the main and often even the minor caesuras.³ It can even be said that while deviations from the standard tonal patterns are relatively frequent poets almost never depart from the standard structure of a line as determined by its caesura. It will become evident later on that shifts in the position of the

1 Radtke, Influence 130.

2 Tonal patterns as such give little or no indication of the existence of a caesura, especially in lines other than five or seven character lines.

cont.

3 Disregard for the position of the tonal caesura in the grammatical structure of a line seems to be much more frequent in jinti shi than in the song genres ci and qu. Such shifts between the grammatical and tonal caesura can exercise an important role in the rhythm and structure of a classical poem. The most probable explanation might be that the tonal caesura was also expressed musically; such considerations were less important in jinti shi, perhaps.

caesura in different successive lines of one melody are one of the major indicators of the overall structure of one melody.

A line usually contains more than one caesura (in lines with five or more characters). In lǚjù the main caesura (i.e. the tonal caesura) is invariably placed before the last three characters. The first ten lines of the melody zheguiling have a somewhat different structure: caesuras are invariably found before the final two and the last four characters. It is hardly possible to define a specific position for a caesura among the remaining three characters (in seven character lines). In lines 3, 7, 9, and 10 minor caesuras appear either behind the first or the second character:

- 3 boshan-tong; 博山銅
7 huatang-shen; 畫堂深
9 xingtao-sai; 杏桃腮
10 Tao-Yuanming .陶淵明

Further examples confirm this picture:

- song 12, pan-hefeng; 盼和風
18, wen-xiongzhong; 問胸中
24, ling-piaofeng; 令飄風
29, chiyi-hou; 鷗夷後
36, bipo-zhong. 碧波中

In song 44, one may chose either juhua-zhi 菊花枝 or ju-huazhi although I would prefer the first solution.

A glance at the other two caesuras shows that usually the main caesura is found before the last four characters.¹ From an analysis of other songs in the Yangchun baixue it seems that the final part of four characters in lines of this type is rather stable; in many cases, it is very difficult or even impossible to arrive at a generally accepted tone pattern for the initial

Cf. p. 97 note 2!

characters. Since it was assumed that there are fixed tone patterns for the zhengzi in a line I have usually decided to treat such initial characters as chenzi; whenever there is no line omitting these chenzi a comment is added that as a rule, poets add some chenzi to such a line. It should, however, be kept in mind that this way of presenting a metrical pattern is a result of the application of a rather strict terminology, and there is a priori no objection to represent such initial characters by a number of optional tones.¹ According to the definition given for chenzi it is possible in some cases, though not in all, to isolate them from the zhengzi in a line. Of course, this distinction is wholly dependent on the way a tone pattern is established for a particular line. It should also be remembered that until now there is no evidence on the way chenzi were actually brought out in singing, and it is not sure at all whether several singers might not give different interpretations to one and the same line with regard to a possible distinction between chenzi and zhengzi.² The earliest source in which chenzi and zhengzi are distinguished in Yuanqu texts is the Taihe zhengyin pu by Zhu Quan. There are some reasons why this source may not be very reliable for the purpose of distinguishing basic characters and added characters, as a glance at the third line of the melody chusheng yueer shows:³

覺來時錦被一半空
qu ping ping shang qu q3 qu ping

¹ See, e.g., Luo Kanglie, Bei xiaoling wenzi pu, 80.

² See p. 224 note 3.

³ Taihe zhengyin pu, 96.

Luo Kanglie suggests the following pattern for this line:¹

x - . x 1 . 1 1 - .

In the Taihe zhengyin pu no chenzi is indicated at all. According to general practice this would indicate that there this line is regarded as an eight character line. If such a line has ever existed it would certainly be exceedingly rare in Yuanqu, and not only there. It seems therefore, and for the reason that there are other songs to this melody with seven characters in this line, most likely that one of the characters in that line is a chenzi, after all. According to Luo Kanglie, shi 詩 is a chenzi; this is, however, a purely subjective choice. As yet there are no stringent rules on how to distinguish chenzi and zhengzi in cases where the metrical pattern does not provide any clue. In this thesis I have followed a rather simple rule:

In all cases where the metrical pattern provides no means to distinguish chenzi and zhengzi no attempt was made to achieve such a distinction on other grounds, for instance by calling the rather less important (from a semantic point of view) characters chenzi.²

On the basis of songs in the Yangchun baixue (442,443,444) I chose for a slightly different tone pattern of the third line from the melody chusheng yueer:

- - . x 1 . x 1 x .

If this pattern is generally valid, jue 絕 has to be a chenzi. From this example it can be very easily seen how the distinction between chenzi and zhengzi is dependent on the pattern

1 Bei xiaoling wenzi pu, 159.

2 Cf. Wang Jingchang, Quxue lishi, 23 f.. Although the principles suggested there for distinguishing zhengzi and chenzi seem to be very reasonable and might indeed be correct they are far too vague.

chosen for a particular line.

It is for this reason that all statements about chenzi made in the notes on tone patterns on the following pages have to be considered as suggestions rather than statements of fact.

Similarly, in surveys about the use of individual tones I departed at times from the self-imposed limitations on the distinction between zhengzi and chenzi; this was necessary in order to increase the number of songs that could be used for such an analysis.¹

The establishment of a tonal pattern for the ten lines from the melody zheguiling was exclusively based on observations carried out on these lines themselves. A preliminary survey of existing qupu suggests the existence of a rather limited number of tonal patterns for seven character lines, six character lines etc. .² Below follows a list of some frequently used patterns:

a) Lines of two characters

1 x ; 1 - ; - - .

b) Lines of three characters.

Arranged according to their relative frequency there are

1 - - ; - - 1 ; x 1 - ; x 1 x ; less frequently - 1 1 ; 1 - x ;

1 x - ; x - x .

c) Lines of four characters 2 - 2 .

By far the most frequently used patterns are x 1 . - - and

x - . x 1 ; other patterns are x - . 1 x ; - - . 1 x ; - - .

x 1 ; - - . 1 1 ; 1 - . x 1 ; 1 1 . - - .

1 See previous page.

2 Cf. Radtke, Influence, 134 ff. .

d) Lines of five characters 2 - 3 (3 - 2 does not appear)

By far the most frequent pattern is x 1 . - - 1, followed by x 1 . 1 - - and x - . x 1 - . Some other patterns are special variant forms of these general patterns in which a specific tone class replaces an optional tone: - - . x 1 - ; 1 1 . - - 1; x - . 1 1 ; other patterns include - - . x 1 x ; x 1 . x - 1 ; x - . x 1 1, and x - . - 1 1.

e) Lines of six characters 3 - 3

Although Luo Kanglie suggests this pattern in a variety of melodies¹ it could usually be shown to derive from a five character line to which a chenzi was added; I discarded this structure altogether.

f) Lines of six characters 2 - 2 - 2

By far the most common patterns are x - . x 1 . - - and x 1 . - - . x 1 , followed by x 1 . - - . 1 x ; x 1 . x - . x 1 ; x 1 . - - . 1 1 ; x - . 1 1 . x - ; x - . 1 1 . - - ; - - . x 1 . - - ; 1 1 . - - . - 1 ; x 1 . x - . - 1 .

g) Lines of seven characters 4 - 3

By far the most common patterns are x - . x 1 . - - 1 and x - . x 1 . 1 - - . Other patterns falling in the lǎju category are x 1 . x - . - 1 1 ; x 1 . - - . - 1 1 ; x 1 . - - . x 1 - ; x 1 . - - . 1 1 - ; x 1 . x - . x 1 x ; x 1 . - - . 1 1 - ; x 1 . - - . x 1 x . Most aoju patterns occur only once: x 1 . - - . - - 1 ; x - . x - . - 1 1 ; x 1 . - - . 1 - 1 ; x 1 . x - . 1 - - ; x - . 1 - . - 1 1 ; x - . 1 - . - 1 x ; x 1 . - - . 1 - x ; - - . 1 - . x 1 x .

¹ Bei xiaoling wenzi pu, e.g. p.8, p. 124, p. 128.

h) Lines of seven characters 3 - 4

As is the case with lines of the structure 3 - 3 I had to discard most patterns with this structure suggested by Luo Kang-lie;¹ they seemed to be indispensable only in the melody heiqinu (1 - - . 1 1 . - - ; 1 - - . - - . 1 1; x 1 1 . 1 1 . - 1). Usually such lines could be shown to derive from six character lines 2 - 2 - 2 through the addition of a chenzi. The patterns thus obtained are very useful when first trying to establish the metrical pattern of a given melody, but it is, of course, necessary to justify each new pattern on the basis of the songs analyzed. It is often difficult to decide whether one should select the freer form, that is the one with optional tones, or whether a more specific form is adequate. When in doubt I have usually preferred the more general pattern with a greater number of optional tones. It might well be that analyses of songs from other anthologies will require the replacement of some of the stricter forms by those with more optional tones.

The most "stable" patterns occur in lines with five and seven characters; they may serve as a point of departure for a brief discussion of other patterns.

The patterns of five character lines are generally governed by a few simple rules:

- 1) The tones of even characters have to contrast, i.e. belong to different tone classes;
- 2) Within part A three characters of the same tone class may not follow each other.

Generally speaking, seven character lines (4-3) comply with the basic rules of jinti shi versification; in addition, there

¹ Bei xiaoling wenzi pu, e.g. p.31, p.82, p.139.

is a strong tendency to let two same tone classes follow each other in A, and to chose a pingsheng for the third character in B if the fourth one is also a pingsheng.

Features of seven and five character lǜjū do repeatedly occur in shorter lines. In three character lines there are the patterns 1 - - and - - 1 corresponding to part A in five and seven character lǜjū. In four character lines the patterns of part B of five and seven character lǜjū are dominating. The only conspicuous exceptions are the patterns x - . 1 x and - - . 1 x . In six character lines there is a much greater variety in patterns. Most patterns can, however, be thought to have emerged from regular four character lines through the addition of two or more characters. With the exception of x 1 . - - . 1 x and x - . 1 1 . x - the last four characters of a six character line are always x 1 . - - or x - . x 1 or a pattern derived from them by defining a specific tone (class) for the optional tones. The second character of the line is invariably chosen from a tone class other than the fourth character. ¹ This representation of the relationship of six character lines with four character lines may be justified,

¹ In four as well as six character lines one encounters strikingly "irregular" patterns with optional final tones. In those lines the tone of the pre-penultimate character tends to contrast with the tone of the penultimate character. One may wonder whether they developed from five or seven character lǜjū through the omission of the pre-penultimate character. If this hypothetical character is designated as a zero-element the resulting patterns are lǜjū: x - . 0 1 x; - - . 0 1 x ; x 1 . - - . 0 1 x . This may just be a nice "Spielerei", but it is not impossible altogether that it may find some justification from future studies on Chinese art song.

too, because of the preference for putting the main caesura in such lines before the final group of four characters.

In spite of the great variety of possible patterns for various lines with different structures it is not too difficult to detect some relatively simple principles present in most lines:

- a) All lines with three and more characters consist of a part A of three or four characters and a preceding part B of two, three, or four characters.
- b) If A consists of three characters the most favoured patterns are - - 1 and 1 - - .
- c) If A or B consists of four characters, x - . x 1 and x 1 . - - are the most favoured patterns.
- d) The tonal patterns of part B are usually chosen in such a way that the tones of even characters in A and B belong to different tone classes.

There are, of course, a number of exceptional patterns.

In view of the high frequency of "regular" patterns one may assume that such exceptional patterns exercise a special function within the overall structure of a whole melody. Before the overall structure of melodies appearing in the Yangchun baixue is discussed it will be necessary to make a comparison between the manner in which tone patterns are established in this thesis with a method recently proposed by Wayne Schlepp.¹

¹ Schlepp, San-ch'ü, esp. pp.20 ff.,

A "Difficult" Melody: The Establishment of Tone Patterns in the
Melody Hongxiuxue

An analysis of the first two lines of the melody hongxiuxue in a number of songs convinced Schlepp that the following standard pattern had generally been observed:¹

- a) x x p q s c
- b) p p x t q q .²

As far as I can see this pattern was established on the basis of the frequency of individual tones. The sample of songs used for this analysis was taken from the Suibien (Yangchun bai-xue).³ The most striking fact about this pattern is perhaps the relatively high frequency of individual tones specified for certain positions. These are not mentioned by Zhou Deqing in his comments on this melody.⁴ This is, of course, not to say that Schlepp's patterns for these lines are inaccurate. However, by following a procedure briefly described above when analyzing the first line of the melody zheguiling I obtained slightly different patterns for the first two lines of the melody hongxiuxue. The sample considered in this analysis were the songs to this melody contained in the Yangchun bai-xue. In all other instances where tone patterns are established in this thesis the sample chosen are always the relevant songs contained in that anthology, unless stated otherwise.

1 Schlepp, San-ch'u, 23 ff. . In Schlepp's terminology p stands for ping, t for ce, a q for yangping, s for shang, and c for qu.

2 Schlepp, San-ch'u, 25.

3 Ibid., 23, n.9.

4 Zhongyuan yinyun, 243.

In the songs from the Yangchun baixue the minimal form of the first two lines consisted of six characters each. Caesuras had to be placed before the final two and the last four characters. By putting the caesura important and unimportant positions are specified. Without further analysis of the lines it is, of course, not admissible to neglect the so-called unimportant positions. The division into important and unimportant positions at this stage is only made to facilitate a preliminary analysis. If only the pattern of lines in the minimal form are considered the following result is obtained:

a) x 1 . x - . x 1

b) x - . x 1 . x - .

It appears that the two lines have a highly regular tone pattern in which the tones of the even characters are taken from different tone classes.

A number of lines from the Yangchun baixue follow this pattern straight away: 339, 344, 349, 350, 351, 352, 353, 354, 355, and 356. Usually there is an initial group of three characters among which one character is supposed to be a chenzi.

340 Either xiang 香 or lan 蘭 ought to be a cesheng.

341 Part A (i.e., the last four characters) of both lines is regular; if ai 挨, kao 靠, and wei 偎, bao 抱 are zhengzi the resulting pattern is

a) - 1 . x - . x 1

b) - 1 . x 1 . x - .

342 The patterns of the first and second lines appear in reversed order: a) x - . x 1 . x -

b) x 1 . x - . x 1 .

343 Unless the reading khaq3 is adopted for 搯 the line is irregular.

345 In some cases chenzi make it very difficult to discern the

pattern of a line:

不付能尋得個題目。點銀燈推看文書

The pattern of the second line is readily discernible:

b) x - . x l . x - .

The pattern expected for the first line is x l . x - . x l .

The characters timu are probably zhengzi. The next character ge is a cesheng; it does not fit the pattern and should be a chen-zi. The preceding character de has a modern pingsheng reading; its reading according to the Zhongyuan yinyun is t̃iq̃. It is not so likely that t̃iq̃ is also a chenzi. Without ge and de the four remaining characters are bufuneng xun. Because of the caesura one would have to split them up into two groups bufu and neng xun which is most unlikely.

346 Although the tone patterns are regular the grammatical caesura does not coincide with the tonal caesura:

手/約關/紅羅帳。

347 There are several possibilities to distinguish chenzi and zhengzi.

348 One may perhaps favour to select the following zhengzi (chen-zi in brackets): [雖是問]阻了[咱]十朝五夜。[你]跟前飯米[兒]心別。

The songs in the Yangchun baixue do not support the view that yinping and yangping were strictly distinguished. The tone combination shang-qu suggested by Schlepp appears in less than half of the songs. The number of "irregular" lines seems to be rather high if Schlepp's pattern is adopted. It will be argued later on¹ that the number of "irregular" lines is considerably

¹ See pp.194.

smaller if the pattern of the first lines is reduced to four basic characters: (x) x x . - - . x l and (x) x x . x l . - - . For purely technical reasons the two (three) initial characters with optional tones are then left out; a comment is added that as a rule two or three chenzi are added in these lines. While the minimal form of four characters is not realized in any of the songs there are some additional reasons why this description may be more adequate.¹

Schlepp also suggests another pattern:²

a) t t p p t t

b) p p t t p p .

"It is possible, ignoring exceptions and the poets' liberties, to reduce these lines to a pair of highly regular patterns..." As it stands this pattern is formulated in a far too rigorous way. A close look reveals, however, that this pattern is a special case of the initial pattern suggested here, x l . x - . x l and x - . x l . x - . The tones chosen in unimportant positions are in fact not essential for the shape of these lines. By distinguishing between essential and non-essential features a considerable reduction in the number of irregular lines is achieved, while at the same time nothing of the characteristic features of these lines is suppressed. The ensuing simplification in the presentation of metrical patterns warranted the attempt at writing a complete qupu, a list of standard patterns, for the melodies in the Yangchun baixue. The patterns thus obtained were each tested on the songs in that anthology, and all irregularities were noted. It was already mentioned that there is a considerable subjective element in the establishment of these patterns. They will certainly need some modification when songs from other sources

are used for checking the proposed patterns. It seemed important, however, to limit this first attempt to songs from one source only. It is very well possible that songs in other texts may exhibit characteristic differences in the metrical features of the same melodies. Such differences can hardly be worked out if modern anthologies are used, which include songs from different periods and regions. It is hoped that by adhering to some fixed standards in the establishment of tone patterns and metrical patterns in general the results thus obtained may be suitable for purposes of comparison.

A Qupu for the Xiaoling in the Yangchun baixue

On the following pages appear versification patterns for the xiaoling melodies in the Yangchun baixue. Under the heading rusheng follow characters which although classified as pingsheng seem to have been used as cesheng. Under the heading chenzi appear only those characters which are called chenzi because the suggested tone pattern allows for an (unambiguous) isolation of these chenzi. Under the heading yinyang, shang, qu follow the prescriptions for the use of specific tones instead of tone classes as suggested by the Zhongyuan yinyun. "Actual practice" refers to the adoption or refusal of these suggestions in xiaoling from the Yangchun baixue; the number refers to the number of songs with this particular tone in the position under consideration.¹

¹ On rhyme in xiaoling, see p. 363, and the rhyming tables at

Metrical Structure

- 1) x - . x 1 . - -
- 2) x 1 . - -
- 3) x 1 . - -
- 4) x 1 . - -
- 5) x - . x 1
- 6) x 1 . - -
- 7) . - - . 1 x
- 8) x - . x 1 . - -
- 9) x 1 . - -
- 10) x 1 . - -
- 11) x 1 . - -

Very often, chenzi are added in lines one, seven, and eight.

Variants:

- a) The patterns of line four and five may appear in reversed order.
- b) An additional twelfth line x 1 . - - may be appended.
- c) The fifth and sixth lines may be contracted resulting in one line with the following pattern: - - . x 1 . - - .

Rusheng:

20, 2 fu±q2 服 ; 21, 1 fu±q2 服 ; 27, 9 tsi±q2 集 ; 27, 11 tsriui±q2 /
tsri±q2 逐 ; 33, 4 tiaq2 疊 ; 35, 4 ti±q2 笛 ; 35, 5 sri±q2 石 ;
37, 1 sri±q2 十 ; 45, 7 paiq2 白 .

Chenzi:

10, 5·6 fan 反 ; the seventh and eighth lines of songs 20-28 contain the character xi 兮 which for metrical purposes is traditionally not counted among the basic characters of a

line; xi is also found in 20,1 and 28,1.

Irregularities, comments:

1,7 mu 暮 (ce:ping); the Yuefu qunzhu variant has a luju pattern 1 - . - 1 . 1 - . 2,8 xiao 笑 (ce:ping); this character does not rhyme as required. The text is possibly corrupted. 3,5*6 The pattern of these contracted lines differs from variant c): 1 1 . - - . 1 - - . 4, 4 and 5 Neither of these lines has the required pattern x - . x 1 . 5, 10 an 安 (ping:ce). 6,8 The Yuefu qunzhu has the variant riri 日 日 instead of wuri bu 無 日 不 . One of these three characters was presumably a chenzi. 6,5*6 Instead of one contracted line the Yuefu qunzhu has two four character lines. If the qusheng reading of the Zhongyuan yinyun is adopted for shi 施 the pattern of the fifth line becomes - 1 . - 1 in the Yuefu qunzhu variant. 7,10 ce 策 (ce:ping) (tsrhaiq3). This pattern becomes regular only if the rusheng was sung as a pingsheng. 9,4*5 Neither of these lines shows the required pattern x - . x 1 . This pattern is present in the fifth line of the Yuefu qunzhu variant. 10,8 There is no pingsheng among the first characters as required. 12,2 The Yongxi yuefu variant destroys the regular pattern by reversing huafa 花 發 and nanzhi 南 枝. † 13,4 and 5 Neither of these lines shows the required pattern x - . x 1 . 13,8 Irregular pattern 1 - - . 1 - . - 1 . 13,10 jun 軍 (ping:ce). 13,4 The Yuefu qunzhu and Yongxi yuefu variants show the required pattern - - . 1 1 . The Yongxi yuefu variant is more regular in the sixth, seventh, and eighth lines; there are no chenzi in line six. In the seventh line, an additional character equalizes the number of characters in lines seven and eight, with a regular pattern for the eighth line. On the other hand, patterns of lines nine and ten are irregular in the Yongxi yuefu variant. 14,7 shuai 衰 (ping:ce). It looks as if the writer

1 Compare the similar lines in Wu Renqing's taoshu douanchun (Suibien, p.150, houji, juan 4): 天氣融融和風習習。花發南枝。冰銷岸北。
The corresponding lines in song 12 are: 盼和風春雨如膏。花發南枝。
北岸冰消。

had wanted to compose lines seven and eight as a couplet with contrasting even characters: x 1 . x - . x 1

x - . x 1 . x - .

14,2 The pattern of the Yongxi yuefu variant is irregular. 14,4 and 5 In the Yongxi yuefu variant the patterns of these lines are reversed. 14,7 The Yongxi yuefu variant has a ce-sheng in the penultimate position as required. 14,10 The Yongxi yuefu variant reverses shangju 裳菊 and Tao Qian resulting in an irregular pattern. 15,10 has an irregular pattern 1 - . taq2 siuaq3 踏雪. 15,4 and 5 In the Yongxi yuefu variant there is no pattern x - . x 1 as required. 15,8 The Yongxi yuefu variant contains an irregular cesheng in the final position, zhao 沼. 25,8 yuan 遠 (ce:ping). It seems as if the author intended to make the patterns of line eight and line nine parallel but for the three initial characters: x 1 . - - . 24,8 mo 莫 (ce:ping). 28,7 ling 令 (ce:ping). 33,7 shu 樹 (ce:ping). It seems as if the author intended to make the pattern of the even characters parallel by using the cesheng shu:

x 1 - . - 1 . 1 -

x - - . 1 1 . - - .

36,9 and 10 shi 時 (ping:ce). 37,1 shi 十 is used as a cesheng (sri&q2); in the third line, in a rhyming position, it is used as a pingsheng in accordance with the Zhongyuan yinyun. Because of the pingsheng and cesheng readings of guo 過 the pattern of this line may also be interpreted as x - . x 1 ; in that case san 三 or perhaps liao 了 is a chenzi. Since this pattern does not occur in any other song one may safely exclude this possibility. Jian 間 in the fourth line has a pingsheng and a cesheng reading. Unfortunately, Lu Shuzhai, the writer of this song, is not very consistent in the metrical treat-

ment of his other songs, so it is difficult to decide whether the fourth line constitutes the required line x - . x 1, thus resulting in a rather unusual reading of jian^[ce] as a qusheng. 37,8 shows an irregular pattern - - 1 . 1 1 - . - 1 . 38,2 has an irregular pattern - - . - 1 . 38, 4 and 5 are contracted into one line with an irregular pattern. In the Yuefu qun-zhu variant two lines of each four characters are found, none having the required pattern x - . x 1 . 39,1 ge^[ce] (ping:ce). 39,7 xi^[ce] (ce:ping)(si±q3). The zuben of the Suibien has a variant in the pingsheng, yin^[ce]. 40 Although this song is usually treated as an independent melody it is easy to recognize its close relationship with the standard form of the zheguiling.¹ The initial long line, as well as the couplet before the final four (three) shorter lines are retained. After the fifth line and before the couplet an additional line is inserted. Additional characters in some lines do not affect this basic structure. 40,1 See page 353. 40,8 and 9 Two seven character luju precede two lines of six characters each. It seems that the author intended to have the tones of the even characters in the six character lines contrast with each other:

x 1 . - - . x 1
x - . x 1 . - - .

40 Numerous minor textual variants do not alter the patterns described above in a significant way.

Yinyang, shang, qu: Zhongyuan yinyun, 251f. 45 songs

6,1 and 2 First choice qu-shang, second choice shang-qu.

Actual practice (excluding the variant lines of songs 3, 6, 7, 10, 36, 38, and 40):² qu-shang 7, qu - q.shang 1, q.qu - shang

¹ Ciliü, supplement, juan 4, p. 551; Quan Yuan sanqu, 448.

² In song 22 ruo^[ce] is considered to be a shangsheng.

2. Shang-qu 1, q.shang - qu 2, shang - q.qu 1.

7,5 and 6 First choice qu-shang; for the last character the order of preference is shang-yangping, whereas a yingping does not fit.

Actual practice:¹ qu-shang 9, qu - q.shang 4; shang 14, q.shang 6, yangping 12, yingping 12. A qusheng appears once in song 20. The only binding specification seems to be that a qusheng is avoided in the last position of line 7.

¹ Contracted lines count for two lines. 39,7 cin was treated as a qusheng. 43,7 ping was treated as a shangsheng.

Metrical Structure

- 1) x - . x 1 . 1 - -
- 2) x 1 . - - . x 1 -
- 3) x - . x 1 . - - 1
- 4) - - . x 1 x
- 5) - - . x 1 . - -
- 6) - - 1
- 7) x 1 -
- 8) x 1 . - -

Variants:

- a) Line 4 may be expanded into 1 - - . x 1 x .
- b) Line 5 may be expanded into 1 - - . x 1 . - - .
- c) Line 6 may be expanded into a four character line x - . - 1, or a five character lūju x 1 . - - 1 ,
- d) Line 7 may be expanded into a four character line x - . 1 - , a five character lūju - - . x 1 - or in turn into a six character line 1 - - . x 1 - .

Rusheng:

59,3 tiaq2蝶 ; 66,4 hioq2/hauq2學 ; 70,5 sriiq2石 ; 71,1 hioq2/hauq2學 .

Cenzi:

71,4 wo xu 我覩 ; 71,5 ze buru 則不如 ; 71,6 de 的 ; 72,6 bufu 不付 , de 得 , ge 個 .

Irregularities, comments:

46,4 chen 噴 (ping:ce); 48,6 xiao 緝 (ping:ce); 48,7 zi 子 (ce:píng); 62,5 ke 可 (ce:píng); 63,5 zen 怎 (ce:píng).

63,6 fei 霏 is not included in the Zhongyuan yinyun, since it is hardly ever used in a rhyming position. This character is commonly read as a shangsheng (shang:ping).

66,7 shows an irregular pattern.

69,7 wo 我 (ce:ping).

72,5 The last four lines of song 72 are each preceded by a group of three characters: yincishang 因此上, bufuneng 不能, juelai shi 覺來時, dujuan sheng 杜鵑聲. Bufu 不付 is definitely a chenzi. Experience teaches that chenzi are often used in "parallel" groups prefixed to successive lines. It is possible that yincishang was similarly used, and does not belong (with its irregular pattern) to the zhengzi of that line.

Yinyang, shang, qu: Zhongyuan yinyun, 249.

27 songs

2, 5 and 6; 4, 5 and 6; 7, 1 and 2: in all positions shang-qu is a first choice, ping-qu is regarded as a second choice, whereas ping-shang is inferior to these combinations.

Actual practice: second line: shang-qu, 8, q.shang - qu 2, q.shang - q.qu 1; ping-qu 1, ping - q.qu 2, q.ping - qu 1; ping-shang 1, q.ping-shang 1. Fourth line: shang-qu, 5, shang-qu-qu 1, q.shang-qu 3; ping-qu 10, q.ping - qu 1, ping - q.qu 1; ping-shang 2. Seventh line: shang-qu 2. q.shang - qu 1; ping-qu 15, ping - q.qu 1, q.ping-qu 1; ping-shang 2, q.ping - q.shang 1.

Metrical Structure

- 1) - - 1
- 2) x 1 -
- 3) x - . x 1 . - - 1
- 4) x - . 1 x
- 5) x - . 1 x
- 6) x 1 . - -
- 7) x 1 . 1 - -
- 8) x 1 . - - 1

Rusheng:

73,8 si⁴夕 .

Irregularities, comments:

75, 2 ma 馬 (ce:ping) . The first two lines have been expanded into five character lüju with contrasting tones:

1 1 . - - 1
- - . - 1 1 .

75, 4, 5 and 6: whereas the fourth and fifth line are five character lüju, the even characters in the sixth line do not contrast. Duiren 對人, puren 撲人, and yingren are possibly chenzi (仝人).

76,1 sraq3 殺 (ce:ping).

78,4 zu 組 has a modern reading in the pingsheng as required; the Zhongyuan yinyun lists only a shangsheng reading. In the Li ji Zhang Xiaoshan xiaoling variant zu is replaced by shou 綉, a qusheng character.

Yinyang, shang, qu: Zhongyuan yinyun, 249.

7 songs

2, 1 and 2 First choice shang-qu.

Actual practice: shang-qu none, q.shang-q.qu 1.

6,2 shangsheng is preferred.

Actual practice: shang none, q.shang 1.

Zhumating

Metrical Structure

- 1) x 1 . - -
- 2) x 1 . x - . x 1 x
- 3) x - . x 1
- 4) x - . x 1 . 1 - -
- 5) x - . x 1 . 1 - -
- 6) x - . x 1 . - - 1
- 7) 1 - x
- 8) x - . x 1 . - - 1

Rusheng:

80, 1 sriiq2石 .

Irregularities:

80, 7 shows the pattern - 1 1.

Metrical Structure

- 1) x 1 . - - . 1 x
- 2) x - . x 1 . - -
- 3) 1 x -
- 4) - - 1
- 5) x 1 . - -
- 6) x 1 . - - . 1 1 -
- 7) - - . 1 1

Chenzi:

84,7 yiren 一任 ; 85,4 yige 一個 , liao 了 ; 85,7 liangge 兩個 , xiao 笑 , de 的 ; 86,7 zizhu shang 紫竹上 , jibuha 既不可 ; 87,7 ye 也 , bu shizi 不識字 ; 88,7 yue 月 ; 89,4 yan ge 眼 閣 ; 89,7 haoquzhe 好去者 , wang 望 ; 91,4 liao 了 ; 91, 7 ze 則告 ; 93,7 ken bu ken 肯不肯 ; 94,7 dao qiangsi 到 強似 ; 95,7 you 有 ; 96,7 ye gan shang 也敢上 .

Irregularities, comments:

84,6 jin 今 (ping:ce); 85,1 yu 魚 (ping:ce). One may assume that yu is not a chenzi. 85,1 man 滿 (ce:ping); in case zuq3 足 was treated as a pingsheng the pattern of the first two lines was parallel: - 1 - . x 1 . x - .

85,5 shows a reversed luju pattern, x - . x 1 . 86,3 qiu 秋 (ping:ce); 88,5 has a reversed pattern x - . q3 1. 88,6 If this line fits the required pattern jianzhe 減着 and tianzhe 添着 cannot be both zhengzi. 89,5 In classical poetry as well as according to the Zhongyuan yinyun siq3 息 belongs to the ce tone class. It has a modern reading as a yangping fitting the

required pattern. The same situation is encountered in the sixth line, where taiq3 得 does not fit, in contrast with the modern yangping reading.

90 The first lines start with three characters of the formula y ze 則 y . One could forcefully try to accommodate these lines to the required standard pattern. It is perhaps more fitting to assume that these characters were actually treated as chen-zi. The remaining zhengzi would then constitute a minimal form of the chenzui dongfeng different from the one set out above. If one adopts this interpretation the structure of some other lines becomes more intelligible: 84,5 shizi yufu 識字漁夫 as zhengzi; 85, 1 and 2 have the same structure as 90, 1 and 2; in 88,6 tianzhao bian jue 添着便覺多 would then turn out to be the most likely zhengzi.

93,6 fu 付 is a qusheng, si 廡 a pingsheng; the resulting pattern is still a lǚju, although different from the prescribed one.

94,5 shows a reversed pattern x - . x 1 . 96,7 tai 臺 (ping:ce).

Yinyang, shang, qu: Zhongyuan yinyun, 248 f. 13 songs

6,2 First choice shang.

Actual practice (with the exception of song 90): shang 1,
q.shang 4.

6,5 First choice shang.

Actual practice (with the exception of song 90): shang 3,
q.shang 4.

6,6 First choice qu (with the exception of songs 90 and 96):
qu 5, q.qu 2

3, 1 and 2 First choice shang-qu.

Actual practice(with the exception of song 90): shang-qu 7.

Bobuduan

Metrical Structure

- 1) 1 - -
- 2) 1 - -
- 3) x - . x 1 . - - 1
- 4) x 1 . - - . 1 1 -
- 5) x - . x 1 . - - 1
- 6) x - . x 1

Irregularities, comments:

103 The rhyming exclamatory particle ai 哎 is possibly a kind of chenzi. It might have been pronounced in a similar way as are interspered particles like "aiya" etc. in kunqu opera, for instance. Ai is omitted in the Yuefu qunyu variant.

Metrical Structure

- 1) x - . 1 - . - 1 1
- 2) x 1 . - - 1
- 3) x - . x 1 -
- 4) x 1 . - - 1
- 5) x - . 1 - . - 1 1

Variants:

a) The final character of the first line may be a pingsheng. Instead of writing x - . 1 - . - 1 x I decided to list a variant, since Guan Suanzhai and Zhang Xiaoshan keep consistently to their respective patterns.

b) The third line may be a luju with a different pattern
x 1 . 1 - - .

Irregularities, comments:

108,5 and 109,1 The text of both lines is identical but for three initial characters in 108,5. The irregular pattern of both lines differs considerably from the prescribed one:

(chenzi) - - . 1 1 . - 1 - . 109,5 is probably irregular.

111,5 luo 囉 (ce:píng)(luoq/laug 5). There is a variant with a regular pingsheng in the Li ji Zhang Xiaoshan xiaoling.

112,5 bu 不 (ce:píng) (pu±q3).

Yinyang, shang, qu: Zhongyuan yinyun, 251. 7 songs

1,7 and 5,7 Shangsheng is preferred; strong objections to a pingsheng in that position.

Actual practice: songs 110-113 by Zhang Xiaoshan comply with these demands. Guan Suanzhai uses a pingsheng in the first

line of his three songs 107, 108, and 109. In the last line he uses twice a shangsheng, and once a pingsheng.

Some additional comments in the Zhongyuan yinyun present difficulties of interpretation. Maybe the reference is to a variant form of the third line in 108 and 109 with the pattern x 1 . 1 - -. Luo Kanglie mentions another variant 1 1 . - - 1 which could also have been referred to.¹

¹ Bei xiaoling wenzi pu, 85.

Metrical Structure

- 1) - - 1
- 2) x 1 x
- 3) 1 - . x 1
- 4) x - . 1 - . - 1 x
- 5) 1 - . x 1

As a rule, two or three chenzi are added in the third and fifth lines. Very often, especially in songs that are not anonymous, the resulting pattern is 1 - - . 1 - . x 1 . No attempt was made to identify chenzi in these lines.

Variant:

Line 4 may be changed into x - . x 1 . - 1 x .

Rusheng: 125,3 tsiuaq2絕 ; 139,4 t'iq3得 .

Chenzi:

114, 1 and 2 Two characters are added in both lines in such a way that these lines form a couplet of five character lüju with contrasting tones in the even positions.

118, 1 de得 ; 120,1 jiu酒, hou後 ; 121,1 de的. It must be noted that if line two conforms to the prescribed pattern de的 must be considered to be a zhengzi. In the first line, zhao着 (tsrioq2/tsriaug2) is a zhengzi and de的 chenzi. Because of the obvious structural parallelism between the two lines it is highly doubtful whether the division between zhengzi and chenzi suggested here reflects actual performing practice. 123,1 yige一個 ; 124,1 yige一個 ; 129,3 yang ke岸咳 . If 129,4 is a regular line one can argue as follows: san三 has to be the fifth zhengzi of that line: moreover, hui歸 has

to be the third zhengzi. It follows that jiang ta 將他, hui 歸, and san 三 are definitely zhengzi. Among the remaining characters either ming 名 or er 兒, and one of the three characters bu zhu de 不住的 have to be chenzi. Zai has to be a chenzi (在).
168,2 er 兒.

Irregularities, comments:

114,4 A lu 句, quoted from Li He, instead of the required ao 句.
122,1 miao 廟 (ce:ping); 123,4 hei 黑 (ce:ping); the modern Peking dialect reading is a (required) pingsheng. 124,4 que 却 (ce:ping), shou 守 (ce:ping). 125,3 shows an irregular pattern - - . 1 1 . - q2 . Sui Shusen comments that one character lacks from this line. Although seven character lines are more common six character lines appear in 164 and 165 as well as in the Liyuan yuefu variant of 148; Sui Shusen does not comment on those lines. The Yongxi yuefu variant of 164 contains seven characters. 127,4 duo 多 (ping:ce). 128,4 There is no zhengzi fitting the first required pingsheng in this line.

139,4 is a lu 句. The Zhongyuan yinyun variant keeps to the required pattern. 142,4 is a lu 句 - 1. 1 - . - 1 1.
147,1 The zuben of the Suibin had zhu 燭 (tsri:q3/ tsri:q3) instead of the required pingsheng; the Canben and Yuankan versions are regular. 145,2 pei 沛 is not included in the Zhongyuan yinyun; it has a modern yangping reading instead of the required cesheng. 150,4 is a lu 句. 151,4 Instead of the common (chenzi) 2 - 2 - 3 structure this line has 3 - 2 - 2 which cannot be reduced to the more common structure unless chenzi are introduced, which would leave less than the required seven characters in this line. 152,4 shows an irregular pattern - - - . - 1 . 1 1 - . 153,1 zhen 陣 (ce:ping); 153,4 is a lu 句.
154,2 tie 鐵 (ce:ping) (thia:q3). 155,4 is a lu 句. 156,3 has an

irregular pattern q2 - 1 . 1 1 . - 1 ; 156,4 is also irregular - 1 1 . 1 1 1 . - 1 1 . 157,4 is irregular 1 - - . - 1 . 1 1 - .158,4 is irregular.158,5 The question particle na 那 may be read in the yangping. 160,4 is irregular. Jia 假 is replaced by jia 假 in the Canben and Yuankan variants. Both characters are interchangeable in this Yuan idiomatic expression. If jia was something like a pingsheng only mei 没 would remain irregular; its modern pingsheng reading fits the required pattern. Especially in this case one wonders whether such a line is an indication for changes in the colloquial language which led to the development of modern northern dialects. The ambiguous spelling of jia might point at a neutral tone. Mei 没 could already have acquired its modern pingsheng reading as might have some other frequent words, such as de in some songs mentioned above. 160,4 The aoju is formed in a different way, by putting a pingsheng in the second position, and cesheng characters in the fourth and sixth position.164,4 yan 嫣 (ping: ce); in the Yongxi yuefu variant a cesheng appears instead. 165,4 is a laju. 166,4 leng 冷 (ce:pingsheng); 168,3 ya 哑 is not listed in the Zhongyuan yinyun. Its modern pingsheng reading does not fit the required pattern. 168,5 This line can be made to conform with the required pattern if er 兒 and bing 病 are zhengzi, ban 半 or shang 尙 are chenzi, and only one of the three characters shi de cheng 使的成 is a zhengzi. 174,4 is a laju unless sri 3 is used as a pingsheng (織).

Yinyang, shang, qu: Zhongyuan yinyun, 249. 6i songs

4,7 First choice shang.A pingsheng is avoided.

Actual practice: shang 32, q.shang 3;ping 21.

2, 1 and 2 First choice shang-qu.

Actual practice: shang-qu 12, q.shang-qu 6.

Panfeiqu (bubujiao)

Metrical Structure

- 1) x 1 . - - . - - 1
- 2) x 1 . - - 1
- 3) x 1 x
- 4) x 1 . - - . 1 - x
- 5) 1 - -
- 6) x 1 . - - 1

Variant:

Line 4 may have six characters only 3 - 3 . The penultimate characters must be a pingsheng, preceded by a cesheng.

Chenzi:

It may be difficult at times to decide whether zhengzi in line 4 follow the basic pattern or the variant.

Irregularities, comments:

177,4 zuo 昨 is not listed in the Zhongyuan yinyun, presumably q3. Ye (ce:ping) 夜 . 180,1 jiao 脚 (ce:ping)(kiauq3); 180,4 shu (tsriauq2/tsrioq2) appears in a position requiring a cesheng. The alternative reading tsriu5 is quite improbable; it is usually associated with the meaning "to write." 181,4 wai 外 (ce:ping); 182,4 wai 外 (ce:ping). 187,3 jin 金 (ping:ce). 189 No line fits the pattern of the third line. 190,3 lai 來 (ping:ce). 192,2 xiao 效 (ce:ping). 193,4 si 廡 (ping:ce) . 191,4 is a lu lu - . . 1 1 . 1 - q2 . 193,3 xi 膝 is not included in the Zhongyuan yinyun, presumably a rusheng as shangsheng (ce:ping).

Metrical Structure

- 1) 1 - -
- 2) 1 - -
- 3) x - . x 1 -
- 4) x 1 . - - 1
- 5) - - . x 1 -
- 6) x - . x 1 . - - 1
- 7) x 1 . 1 - -

As a rule chenzi are added in the third line.

Rusheng:

195,7 sri#q2 石 ; 203,6 puoq2/pauq2 薄 .

Chenzi:

195,5 shudui 數對 ; 197,5 nali shi 那在是 198,5 wo shi ge 我
是個 ; 199,5 zen xiang 怎想 ; 203,5 xiang 想 .

Irregularities, comments:

195,3 ma 馬 (ce:ping); 196,1 feng 風 (ping:ce); 196,5 su 數 does not appear in the Zhongyuan yinyun . Its presumable reading sui#q3 does not fit the required pattern. Phu#q3/pau5 拋 as a zhengzi results likewise in an irregularity. 197,6 chou 皺 is not listed in the Zhongyuan yinyun; its modern shangsheng reading does not fit the required pingsheng. 199,3 shui 水 (ce:ping); 200,2 mo 寞 (ce:ping) (muoq5/mauq5); 200,4 ge 哥 (ping:ce). 202,1 fen 粉 (ce:ping). One is tempted to read fen 粉 in the pingsheng; there is no textual variant to support this reading. 203, 1 and 2 Both lines have a different pattern - 1 1. 203,4 luo 羅 (ping:ce).

Metrical Structure

- 1) x 1 . - -
- 2) x 1 . 1 - -
- 3) x 1 . - -
- 4) x 1 . 1 - -
- 5) x - . x 1 -
- 6) x - . x 1 -
- 7) x 1 -
- 8) 1 1 . - - 1
- 9) -
- 10) x 1 . - - 1

As a rule chenzi are added in lines five, six and ten.

Chenzi:

206,7 er 兒 .

Irregularities, comments:

207,5 zha 炸 (ce:ping); 207,8 shows an irregular pattern. 208,2 ya 也 (ce:ping); 208,3 xin 心 (ping:ce); 208,7 shuo 說 has three cesheng readings in the Zhongyuan yinyun; only the modern ying reading fits the required pattern. 210,2 chou 愁 (ping:ce); 213,7 sha 煞 (ce:ping).

Metrical Structure¹

- 1) x - . 1 1 -
- 2) x 1 . 1 - -
- 3) x 1 . - - . x 1 x
- 4) x 1 . - -
- 5) x x 1 . 1 - -
- 6) x 1 . - - . x 1
- 7) x - . 1 1 . - -
- 8) x 1 . x - . x 1
- 9) x 1 . - - . x 1
- 10) 1 -
- 11) 1 x
- 12) 1 x
- 13) x 1 . - - . x 1

Irregularity:

214,4 has a reversed pattern - - . 1 1 .

¹ Largely based on Luo Kanglie, Bei xiaoling wenzi pu, 138.

Metrical Structure

- 1) x - . x 1 -
- 2) x 1 . - - 1
- 3) x 1 . 1 - -
- 4) x 1 . - - 1
- 5) x - . x 1 -
- 5) x 1 . - - 1
- 7) x 1 . 1 - -
- 8) x 1 . - - 1
- 9) x 1 . x - . - 1 1
- 10) x 1 . - - 1
- 11) x 1 . 1 - -
- 12) x 1 . x - 1
- 13) x - . x - . - 1 1

Rusheng:

217,10 tsriauq2/tsrioq2 着 ; 218,3 tsriauq2/tsrioq2 着 .

Irregularities:

217,1 and 218,2 x 1 . 1 - - ; 217, 3 and 11, and 218, 3 and 11
x - . x 1 - . I did not list them as variants; it is most
probable that only the fact that these lines were copied from
previous poems necessitated the inclusion of different luju
patterns in these lines.

Chenzi:

217,13 and 218,13 shi 是 .

Metrical Structure

- 1) x - . x 1 -
- 2) x 1 . - - 1
- 3) x - . x 1 -
- 4) x 1 . - - 1
- 5) x 1 . 1 - -
- 6) x 1 . 1 - -
- 7) x 1 . - - 1
- 8) x - . x 1 -
- 9) - -
- 10) x 1 . - - 1
- 11) - -
- 12) - - . x 1 -

Rusheng:

220,3 sri⁴q2 石 .

Irregularities, comments:

220,1 has the pattern - - . - 1 1; the Liyuan yuefu variant is regular. 220,3 shi 石 (ping:ce) (sri⁴q2); 222,10 ren 人 (ping:ce); 223,3 wan 晚 (ce:ping). 223,4 sui 碎 in the zuben of the Suibien does not rhyme; the Canben variant yan 研 does.

Metrical Structure¹

- 1) x - . x 1 . - -
- 2) x 1 . - - . 1 1
- 3) x - . x 1 . - - 1
- 4) x 1 . - - . 1 1
- 5) x 1 . x - . x 1
- 6) x - . x 1 . - -
- 7) x - . x 1 . 1 - -
- 8) - 1 1
- 9) 1 - -
- 10) x - . x 1 1

1 Adapted from Luo Kanglie, Bei xiaoling wenzi pu, 78.

Metrical Structure

- 1) x 1 x
- 2) - - 1
- 3) x 1 . - - . x 1
- 4) x 1 . - - . x 1
- 5) x 1 . - -

Rusheng:

225,2 si 詩 2

Irregularities, comments:

225,3 shows an irregular pattern 1 - - . - 1 . - 1 . 226, 3 and 4 have different patterns; 226,3 x - . x 1 . x -, 226,4 x - . x 1 . x 1 or x - . x 1 . - - 1 . The metrical interpretation of these lines remains highly subjective. The same is true of the fifth line, for which I suggest - - . 1 1 as the basic pattern to which chenzi are added. 228,3 has an irregular pattern - - 1 . 1 1 . - - . 228, 4 and 5 I suspect that both lines are basically four character lines: 4, - - . x 1 , and 5, - 1 . - - ; jiu 酒, daping nei 膽瓶內 and jin 浸 are the most likely chenzi. 229,5 The structure 3 - 3 was probably effected through the addition of chenzi to a structure of the type 2 - 2 . 230,3 zao 藁 (ping:ce); 230,5 liao 了 (ce:ping). 231,4 The Tianlai ji zhiyi variant suggests the following pattern: (x) 1 1 . x 1 ; compare 228,4. 232,4 In the original version (i.e., the zuben of the Suibcn) this line is irregular: ya 鴉 (ping:ce).

Metrical Structure

- 1) x 1 . 1 - -
- 2) x 1 . 1 - -
- 3) x 1 . x - 1
- 4) x - . 1 1 -
- 5) - -
- 6) x 1 . x - 1
- 7) - -
- 8) - - . x 1 -

Irregularities, comments:

235,2 sa 級, formerly read as a rusheng, is not listed in the Zhongyuan yinyun. It has two modern readings, one in the ping-sheng and another as a cesheng; sa is apparently used as a cesheng. 238,2 and 3 Since lai 來 in the second line is a ping-sheng instead of the required cesheng it is difficult to decide whether zhao 着 in the next line (tsriauq2/tsrioq2) is a rusheng acting as a cesheng or not. 240,2 and 241,2 have the patterns x - . - 1 -; 241,4 has the pattern - - . - 1 - .

Metrical Structure

- 1) 1 - -
- 2) x - . x 1 . 1 - -
- 3) x - . x 1 . - - 1
- 4) x 1 . - -
- 5) - - . x 1 -
- 6) - - 1
- 7) x 1 . - - 1
- 8) - - . 1 1
- 9) x 1 . - -

Rusheng:

273,1 paiq2 白

Chenzi:

242,8 bei 被 ; 243,8 bei 被 ; 244,8 shi 是 (in the zuben of the Suibn, zu 足) ; 245,5 zhuan 篆 ; 249,5 yi 一 ; 249,8 ren 任 ;
250,8 shi 是 ; 251,5 you 有 ; 251,8 shi 是 ; 252,5 you 有 ; 252,6
sikai 四孩 ; 252,8 shi 是 ; 253,5 dao 道 ; 253,6 xiu 休說 ; 253,8
shi 是 ; 254,5 bi 比 ; 254,8 shi 是 ; 255,8 zhanchu 展出 ; 256,5
jiu 就 ; 256,6 pa yuan 怕怨 ; 257,6 xiao ni ge 笑你個 ; 258,6
bian xia 便下 ; 259,5 ci 此 ; 259,6 shen 甚 ; 260,5 yue 月 ;
264,6 ji 寄 ; 265,6 hua 畫 ; 266,6 lushui 綠水 ; 267,5 qian 欠 ;
267,6 fan Ruan 犯阮 ; 268,5 wang 望 ; 268,6 xiu dou 袖斗 ;
269,5 yingshui 映水 ; 270,8 liao 了 ; 271,5 xiang 想 ; 271,6
fugui bi 富貴比 ; 272,5 xiang 想 ; 272,6 gui bi wo 貴比我 ;
273,6 zi you 自有 . 247,7 shang 上 .

Irregularities, comments:

246,5 shows an irregular pattern 1 1 1 . 1 1 - ; 246,9 bi 比 has a pingsheng reading. 249,1 The Canben variant is irregular (you 佑 (ce:ping)). In the Yongxi yuefu variant the third line is irregular, whereas the fourth and fifth lines have reversed patterns: 3, - - . x 1 . 1 1 - ; - - . x 1 ; 1 1 . - - 1 . 255,8 and 9 These lines appear in reversed order in the Canben. qi 氣 and huai 懷 are omitted. It is doubtful whether the structure of these lines is 2 - 2 as in the Suibn. 261,5 hen 恨 in the Liyuan yuefu version is a chenzi. 264,8 has an irregular pattern 1 - . - 1 . 270,6 yi 一 is used as a pingsheng (i+q3); it has a modern pingsheng reading. 271 There is an irregular four character line 2 - 2 in the Canben variant. 272,2 It seems reasonable to assume that this five character line does not represent the minimal form of the second line.

Yinyang, shang, qu: Zhongyuan yinyun, 250.

32 songs

2,4 First choice shang.

Actual practice: shang 9, q.shang 2.

2,5 First choice qu.

Actual practice: qu 15, q.qu 2.

5,3 First choice shang.

Actual practice: shang 5, q.shang 4.

5,4 First choice: qu.

Actual practice: qu 16, q.qu 2.

6,1 First choice yangping.

Actual practice: yangping 17.

8,3 and 4 First choice qu-shang.

Actual practice: qu-shang 21, q.qu-shang 1.

Metrical Structure

- 1) x - . x 1 . - -
- 2) x - . x 1 . - -
- 3) x 1 . - - . 1 x
- 4) x - . x 1
- 5) x - . x 1 . - -

Irregularities, comments:

275,4 dan 單 (ping:ce). There is a modern cesheng reading not listed in the Zhongyuan yinyun. 276,5 cao 草 (ce:ping). 281,3 xiao 消 (ping:ce). 281,3 xiao 消 (ping:ce); in the Taiping yuefu variant a cesheng is chosen instead. The first three lines of 282 are somewhat irregular: - 1 . 1 - . - - ;
- 1 . 1 1 . - - ;(x) 1 - . - - . 1 1 .

Yinyang, shang, qu: Zhongyuan yinyun, 247

18 songs

3,5 and 6 First choice qu-shang.

Actual practice: qu-shang 5.

Metrical Structure

- 1) x - . x 1 . 1 - -
- 2) x 1 . - - 1
- 3) x 1 . - - . 1 - 1
- 4) 1 - -
- 5) x - . x 1 . - - 1
- 6) x - . x 1
- 7) x - . x 1
- 8) x 1 . 1 - -

Rusheng:

308,3 sri#q2 †

Irregularities, comments:

301,6 In the Suiben lines six and seven are not separated by punctuation marks. The first part of that contracted line has an irregular pattern. 308,5 liuao 六么 (ce:ping, twice). 308,6 has a reversed pattern x 1 . x - .

Metrical Structure

- 1) x 1 . - - . x 1 -
- 2) x 1 . - - . x 1 -
- 3) x - . x 1 -
- 4) x - . - 1 -

Irregularities, comments:

312,4 liang 兩 (ce:ping); 314,3 xiu 休 (ping:ce). I suspect that xiu 休 stands for xiu 咻; both characters have cesheng readings not listed in the Zhongyuan yinyun.

Yinyang, shang, qu: Zhongyuan yinyun, 248.

12 songs

1,6 First choice qu.

Actual practice: qu 4, q.qu 4.

2,6 First choice qu.

Actual practice: qu 10.

4,1 shang as a first choice.

Actual practice (except 312,313,314,317): shang 4, q.shang 1.

Metrical Structure

- 1) - - . 1 x
- 2) x - . x 1
- 3) x 1 . - -
- 4) x 1 . - - 1
- 5) x 1 . - -
- 6) x 1 . - - . 1 x
- 7) x - . x 1 . - -
- 8) - - 1
- 9) - - . 1 x
- 10) x 1 . 1 - -

Variant:

Line 4 may be expanded into a seven character lǔju.

Chenzi:

328,8 jiu hao 酒好; 335,9 mu 牧。

Irregularities, comments:

325,2 sha 沙. (ping:ce). Luo Kanglie, Bei xiaoling wenzi pu, 58 suggests x - . x x as standard pattern of the second line. Judging from the xiaoling included in the Yangchun baixue x - . x 1 seems to be adequate. If the pattern x - . 1 x is chosen the result would be only two irregularities in 324 and 325. This pattern has the advantage that it is largely parallel with the pattern of the first line. 325,10 shows an irregular pattern 1 1 . - - . 327,6 yi - (ce:ping) (i#q3), it has a modern pingsheng reading.

1,4 First choice shang, second choice ping.

Actual practice: shang 5, ping 7.

3,3 First choice yingping.

Actual practice: yingping 7.

6,7 First choice shang, second choice ping.

Actual practice: shang 7, ping 5.

7,4 First choice qu.

Actual practice: qu 2, q.qu 4.

Metrical Structure

- 1) 1 - -
- 2) - - 1
- 3) x - . x 1
- 4) x 1 . x -
- 5) x 1 -
- 6) - - 1
- 7) x 1 . - - . - - 1
- 8) 1 - - . x 1 . - -
- 9) x - . 1 x
- 10) x - . 1 x
- 11) x 1 . - -

Variant:

The fifth and sixth lines may be expanded into five character 14ju.

Rusheng:

337,1 paiq2 白 .

Chenzi:

337,6 lei man 淚滿 ; 338,6 jiu jin 酒盡 .

Yinyang, shang, qu: Zhongyuan yinyun, 243.

3 songs

6,1 First choice yangping.

Actual practice: yangping 2.

7, 1 and 2 The order of preference is qu-shang, ping-shang,
shang-shang, shang-qu, qu-qu.

Actual practice: qu-shang 2, q.shang - shang 1.

Metrical Structure

- 1) - - . x 1
- 2) x 1 . - -
- 3) x - . 1 - -
- 4) - 1 1
- 5) 1 - -
- 6) x - . - 1 1

As a rule two or three chenzi are added in the first three lines. Their pattern is often chosen in such a way that the resulting line is six character lǚju and a seven character lǚju respectively.

Variant:

The fourth and fifth lines may be changed into lines of the structure 2 - 2. The preferred pattern is closely related to the standard pattern and, at the same time, identical with the pattern of the first two lines: - - . x 1 in the fourth line, and x 1 . - - in the fifth line.

Chenzi:

341,4 si 四 ; 341,5 qing 情 ; 342,4 kuankuande 款款的 ; 343,4 huoshi 或是 ; 344,4 you nali 又那裡 ; 345,4 you shide 又使得 ; 346,6 er 兒 ; 349,4 bei 披 ; 349,5 shang lengjin 上吟禁 ; 349,6 de 的 ; 355,5 chun 春 ; 356,5 ti 啼 ; 351,4 yebusuo 不索 ; 351,6 de 的。

Irregularities, comments:

339,4 Although a chenzi is added this remains structurally a three character line; the pattern is irregular - - - 1 .

341 tian na 天哪 is not necessarily a part of the poetic text

and may have a similar function as the exclamatory particles in kunqu opera. 342,6 dang 檔 (ping:ce). 343,3 has an irregular pattern 1 - . 1 1 . 1 - - , a lǚju. 344,3 dao 到 (ce:ping). 344,4 There is no penultimate cesheng as required. 346,1 The structure of this line is 3 - 3 ; analogous to 347,1 fenkai luozhang 分開羅帳 the basic characters in 346,1 are perhaps yuekai luozhang 約開羅帳. 350,6 xie 鞋 (ping:ce); 351,2 mo 莫 (ce:ping).

Yinyang, shang, qu: Zhongyuan yinyun, 243. 18 songs

6,5 First choice shang.

Actual practice: shang 14.

Metrical Structure

- 1) x - . x 1 . - - 1
- 2) x 1 . - - . 1 1 -
- 3) x - . x 1 . 1 - -
- 4) x 1 x
- 5) x 1 . 1 - -

Yinyang, shang, qu: Zhongyuan yinyun, 243 f. 4 songs

1,7 First choice qu; a shangsheng has to be avoided.

Actual practice: qu 4, shang 0.

2,3 First choice yangping.

Actual practice: yingping 4.

3,7 First choice yangping.

Actual practice: yangping 4.

4,2 First choice qu.

Actual practice: qu 3.

4,3 Either ping or shang.

Actual practice: all songs either ping or shang.

Metrical Structure

- 1) - - . x 1
- 2) - - . x 1
- 3) x - . x 1 . - - 1
- 4) 1 - -
- 5) 1 - -
- 6) x - . x 1 . - - 1
- 7) x 1 . - - . x 1 -
- 8) -
- 9) x 1 x
- 10) -
- 11) x 1 x

Largely based on Luo Kanglie, Bei xiaoling wenzi pu, 55-56.

Irregularities, comments:

361,2 yong 湧 (ce:ping); 361,7 ye 也 (ce:ping).

Metrical Structure

- 1) 1 x
- 2) 1 x
- 3) x 1 . - - 1
- 4) x - . x 1 . 1 - -
- 5) x 1 . - - 1
- 6) x 1 . - -
- 7) - - . x 1
- 8) x - . x 1 -
- 9) 1 x
- 10) 1 x
- 11) x 1 . - - 1

Rusheng:

366,3 hoq2 合 ; 369,5 taq2 踏 ; 370,11 sriq2 食 ; shi has also a reading s±5.373,2 sriq2 戩 ; 380,11 paiq 白 ; 384,4 sriq2+

Irregularities, comments:

362,8 zao 早 (ce:ping); 377,8 gua 寡 (ce:ping); 378,7 man 滿 (ce:ping); 383,8 de 的 (ce:ping); 384,7 zi 自 (ce:ping). 386,8 has an irregular pattern 1 1 1 . - 1 - . 387,5 che 拆 is not listed in the Zhongyuan yinyun (it is a rusheng).

Metrical Structure

- 1) x 1 . - - 1
- 2) x 1 . 1 - -
- 3) x 1 . - - . x 1 -
- 4) x 1 . - - 1
- 5) x - . x 1
- 6) x - . x 1
- 7) x 1 . - -

Variant:

The fifth line may have the pattern x 1 . - - . 1 - .

Chenzi:

390,4 xiu 秀 .

Irregularities, comments:

390,3 shows an irregular pattern; I suggest the following pattern for this line: (x) x - . x 1 . - - 1 . This luju pattern is a reversed form of the standard pattern.

Yinyang, shang, qu: Zhongyuan yinyun, 240 f. 4 songs

3,5 and 6 First choice shang-qu.

Actual practice: shang-qu 1.

7,1 and 2 First choice shang-qu.

Actual practice: shang-qu 1.

Metrical Structure

- 1) x - . x 1 -
- 2) x 1 . 1 - -
- 3) x - . x 1 . 1 - -
- 4) x 1 . - - 1
- 5) x - . 1 1 . x -
- 6) x - . 1 1 . x -
- 7) x 1 -
- 8) 1 - -
- 9) x 1 . - - 1

Luo Kanglie, Bei xiaoling wenzi pu, 31-32 presents the pattern of this rarely used melody with a minimum of optional tones. On the basis of song 392 I decided to suggest the pattern presented here as a possible standard form. Because of the lack of other songs which could be used for the purpose of comparison I refrain from discussing irregularities etc. .

Metrical Structure

- 1) x - . x 1 -
- 2) x - . x 1 -
- 3) x 1 . - - 1
- 4) x - . x 1 -
- 5) 1 - -
- 6) x - . x 1
- 7) x - . x 1 -

Irregularities, comments:

394,3 I assume that ji ~~結~~ was a cesheng (originally a rusheng).
395,1 A reversed luju pattern is used instead of the standard form: x 1 . 1 - - . 396,3 The Yongxi yuefu variant uses a reversed luju pattern x - . - 1 1 . 401,7 The Yongxi yuefu variant shows an irregular pattern x 1 . x 1 - .

Zuifugui

Metrical Structure

- 1) x 1 . - - 1
- 2) x 1 . 1 - -
- 3) x 1 . - - . 1 1 -
- 4) x 1 . - - 1
- 5) 1 1 . - - . 1 -
- 6) x 1 . - - 1

Variant:

The pattern 1 1 . - - . 1 - (see Luo Kanglie, Bei xiaoling wenzi pu, 24) does not apply to Lü Zhian's songs. In his songs the last two characters show the pattern qu-shang; part B consists of two characters to which chenzi are added.

Chenzi:

403,6 de ~~de~~ .

Irregularities:

403, 3 zhi 兮 (ping:ce). 403,1 The first line is an aoju in the Yongxi yuefu and Caibi qingci variant x - . - - 1 . 405,2 In the Yongxi yuefu and Caibi qingci variant this line is an aoju x - . 1 - - .

Yinyang, shang, qu: Zhongyuan yinyun, 241.

4 songs

1,5 First choice qu.

Actual practice: qu 3.

3, 5 and 6 First choice shang-qu .

Actual practice: shang-qu 3, q.shang - qu 1.

Metrical Structure

1) x - . x 1. 1 - -

2) x 1 . 1 - -

3) x - . x 1 . - - 1

4) x 1 . 1 - -

5) -

6) x 1 . 1 - -

Metrical Structure

- 1) x - . x 1 . - - 1
- 2) x 1 1 . 1 1 . - 1
- 3) 1 - - . 1 1 . - -
- 4) 1 1 . - - . - 1
- 5) 1 - - . 1 1 . - -
- 6) x 1 . x - . - 1
- 7) 1 - - . 1 1 . - -
- 8) 1 - - . - - . 1 1

Variant:

The eighth line may have the pattern 1 1 1 . - -, 1 1 .

Rusheng:

417,3 sri±q2 十 ; 419,5 puoq2/pauq2 蕩 .

Irregularities, comments:

413,5 mu 暮 does not fit the prescribed pattern; several other variants of this line omit this character. 413,3 The Yongxi yuefu variant is irregular. 415,2 This irregular six character line is most likely a five character line with one added chen-zi. 419,3 you 有 (ce:ping). I do not discuss a number of variants for songs 415 ff. .

Metrical Structure

- 1) x - . x 1 . 1 - -
- 2) x 1 . - -
- 3) x - . x 1 . 1 - -
- 4) - - 1
- 5) x 1 . 1 - -
- 6) x - . x 1 . - - 1
- 7) - - . x 1 . - -
- 8) x 1 -
- 9) - - 1
- 10) x - . x 1
- 11) x 1 . 1 - -

Chenzi:

423,9 ze yuan 則願。

Irregularities, comments:

421,9 de 的 (ce:ping). 421,7 The Yongxi yuefu variant has an irregular pattern. 422,7 tun 吞 (ping:ce), yao 夭 is used in the pingsheng reading; one must not exclude the possibility of a reversed laju pattern x 1 . x - . - 1 . 422,9 bie 蹇 (ce:ping) (piaq3); there is a modern pingsheng reading. 422,10 bu 不 (ce:ping). 425,7 The text is possibly corrupt; see Sui Shusen's commentary.

Metrical Structure

- 1) x - . x 1 . - - 1
- 2) x - . x 1 . - - 1
- 3) x - . x 1 . - - 1
- 4) x - . x 1 . - - 1
- 5) x - . x 1 x
- 6) x 1 . - - 1
- 7) x - . x 1 . - - 1

Irregularities, comments:

429,5 has a reversed pattern x 1 . 1 - - .

Yinyang, shang, qu:

4 songs

1,4 First choice shang.

Actual practice: shang 2, q.shang 2.

3,4 First choice shang.

Actual practice: shang 2, q.shang 1.

5,5 First choice yangping.

Actual practice: yangping 2.

4,4 First choice shang.

Actual practice: shang 1, q.shang 1.

In rhyming syllables a shangsheng is avoided.

Actual practice: There are no shangsheng among the rhyming syllables.

Zniquiling (wuyeer)

Metrical Structure

- 1) - - 1
- 2) x 1 -
- 3) x 1 . 1 - -
- 4) - - 1
- 5) x 1 x
- 6) 1 - -
- 7) x 1 . - - . 1 x

Variant:

All three character lines may be expanded into five character lǜju.

Irregularities, comments:

432,1 ci 辭 (ping:ce); 432,7 yanyan 厭厭 has a traditional and a modern reading as a pingsheng which is required here; this reading is not listed in the Zhongyuan yinyun. 436, 4, 5, and 6 have less pingsheng characters than are required. 441,1 yi - (i≠q3) does not fit the required pattern; the five character line used here is a lǜju x 1 . x - 1, and this might be the pattern intended by the writer.

Yinyang, shang, qu: Zhongyuan yinyun, 247.

12 songs

7,6 shang is a first choice, a pingsheng is less appropriate.

Actual practice:shang 4, ping 8.

Metrical Structure

- 1) - - . 1 - . x 1 x
- 2) x 1 . - - . x 1 x
- 3) - - . x 1 . x 1 x
- 4) 1 - -
- 5) x 1 x
- 6) x 1 . - -

As a rule chenzi are added in the last line.

Metrical Structure

- 1) x 1 -
- 2) - - 1
- 3) x 1 . - - . 1 - -
- 4) x - . x 1 . - - 1
- 5) x 1 -
- 6) x 1 x
- 7) x 1 x

Irregularities, comments:

446,6 ming 明 (ping:ce). 447,7 and 448,7 shi 詩 (ping:ce); there are regular variants in the Liyuan yuefu and Yuefu qunzhu.

449,3 hao 好 (ce:ping); 450,3 si 似 (ce:ping); 450,4 mei 美 (ce:ping); 451,4 po 破 (ce:ping).

Yinyang, shang, qu: Zhongyuan yinyun, 245.

8 songs

2,1 First choice yangping.

Actual practice: yangping 3.

Metrical Structure

- 1) x - x
- 2) 1 - -
- 3) x 1 . - - 1
- 4) 1 - -
- 5) 1 - -
- 6) x - . x 1 . 1 - -
- 7) x 1 . - - 1

Rusheng:

459,7 tsrioq2/ tsriauq2 着

Irregularities, comments:

455,4 jie 節 (ce:ping) (tsiaq3); there is a modern pingsheng reading. 458,6 ci 茨 (ping:ce); 459,2 shang 上 (ce:ping); 459,4 and 459,5 have irregular patterns: 4, - - 1 1; 5, - - 1 .

459,6 xi 媳 is not listed in the Zhongyuan yinyun; its probable reading would be si4q3, whereas a pingsheng is requested in this position. 459,7 bu 不 (ce:ping). 460,3 is a seven character laju x 1 . - - . 1 1 - .

Metrical Structure

- 1) x - . - - 1
- 2) x - . x 1 -
- 3) x 1 . x - . x 1 -
- 4) -
- 5) x - . x 1 -
- 6) - - 1
- 7) x - . x 1 -

Variant:

Some authors prefer the patterns x - . - 1 1 or x 1 . - - 1 for the first line.

Chenzi:

470,4 lou wai 樓外; 471,4 gu chui 鼓吹; 472,4 shi shi 世事。

Irregularities, comments:

462,7 has a different lǔju pattern x 1 . 1 - - . 469,2 shows an irregular pattern 1 1 . - 1 - ; 469,3 zai 宰 (ce:ping).

471,1 has an irregular pattern - - . 1 1 1. 472,2 lu 侶 (ce:

ping); 473,2 zi 子 (ce:ping); the Yuefu qunzhu variant is

regular. 481,7 liao 了 (ce:ping); 484,5 bian 遍 (ce:ping).

485,3 sha 煞 (cè:ping); 489,1 meng 夢 (ce:ping).

Metrical structure

Compare the pattern in Luo Kanglie's Bei_xiaoling_wenzi_pu, 146-147. I was unable to reconcile song 492 with Luo's pattern or establish a valid pattern for it on the basis of this song.

The Overall Structure of Melodies

In contrast with the structure and tonal patterns of single lines which can be discussed without reference to the melody in which they appear the overall structure has to be examined for each melody separately. It will be shown that all songs of a particular melody are characterized by this structure, regardless of irregularities or variant forms in single lines, and that this formal structure is reflected, to some degree, in the poetic composition of a song.

The formal analysis carried out below relies on some basic assumptions:

1) The metrical structure of the song reflects to some extent the relatively stable musical structure of one and the same melody.

2) Subsequent lines of same "length and structure"¹ are said to form groups. Within such a group sub-groups may or may not be distinguished by the presence of different tonal patterns and the presence or absence of rhyming final syllables. The end of a group of lines is indicated by a change in the length and/or structure of the subsequent line(s).

It must be kept in mind that these assumptions have a highly hypothetical character. Although they are partly justified by observations on the similarity of poetic structure and formal structure it is hoped that future discoveries of Yuanqu scores may enable us to prove or disprove whether the formal structure

¹ "Structure" here refers to the position of the tonal caesura in a line.

is indeed a reflection of the musical structure of a melody.

zheguiling

a₁) 1,2,3,4 (5,6); b) 7,8; a₂) 8,9,10,11 (12).

The tone patterns of the first four lines in a₁ and a₂ are identical. The fifth and sixth lines are put in brackets to underline the similarity between a₁ and a₂; the same holds true for the twelfth line. The absence of rhyming syllables in lines 4 and 5 indicates that lines 4,5, and 6 may belong to the same sub-group. The tonal pattern of lines 4 and 5 may appear in reversed order, suggesting that the change in patterns within the four character lines need not be very important; in some songs the patterns of lines 2,3,4,5, and 6 are even identical. Lines 7 and 8 are usually treated as a couplet; at the same time, line 8 belongs to a₂. Generally speaking this melody has a tripartite form a - b - a .

xiangfeiyuan

a) 1,2,3; b) 4; c) 5; d) 6,7; e) 8.

The fifth line has the same pattern and structure as the first line.

qingdongyuan

a) 1,2,3; b) 4,5,6; c) 7,8 .

As in many ci melodies and even in modern folksongs two lines of three characters often act as an anacrusis for a following seven character line. Therefore I decided to treat the first three lines as belonging to one group.

zhumatang

a₁) 1,2; a₂) 3,4; b) 5,6; c) 7,8.

The first four lines can be presented as s,t ; s, t . For this reason, the first and second as well as the third and fourth lines are said to belong to the same group in spite of structural differences. This view is corroborated by the absence of rhyme in the first and third lines. I am not convinced that the seventh line belongs necessarily to the last line to form group c.

chenzui dongfeng

a) 1,2; b) 3,4; c) 5; d) 6; e) 7.

Posts have considerable freedom to insert varying numbers of chenzi in the last three lines. For that reason alone I decided not to join them to any group.

bobuduan

a) 1,2; b) 3,4,5; c) 6.

One might as well suggest a) 1,2,3; b) 4,5. Compare the structure of the melody qingdongyuan.

qingjiangyin

a₁) 1; b) 2,3,4; a₂) 5.

The third line does not rhyme and is possibly closely connected with the fourth line.

shouyangqu

It seems impossible to predict a formal structure on the basis of the patterns established for that melody.

panfeiqu

There is a certain symmetry in the structure of this melody: the second and sixth, as well as the third and fifth lines correspond to each other; the fourth line stands out in this structure as an axis around which the other lines (except the first one) are organized. This structure need not be intended by the composer of that melody.

dadege

a) 1,2; b) 3,4,5; c) 6; d) 7.

biyuxiao

a₁) 1,2; a₂) 3,4; b) 5,6; c) 7,8; d) 9,10.

Compare the first four lines of the melody zhumating which follow the pattern s,t s,t, too. I am not sure whether it is justified to join the seventh and eighth and the ninth and tenth lines, respectively.

gumeijiu daiguo taipingling

gumeijiu

a) 1,2; b) 3; c) 4; d) 5.

taipingling

a) 6,7,8,9; b) 10,11,12; c) 13.

Lines eight and nine have an almost identical tone pattern and may form a sub-group.

chutianyao daiguo qingjiangyin

qingjiangyin

a₁) 9; b) 10,11,12; a₂) 13.

The form of the melody chutianyao is identical with a wuyan luoshi 五言律詩 using a cesheng rhyme. It remains to be seen whether it adheres to structural principles proposed by Fan Deji.²

yanerluo daiguo deshengling

yanerluo

a₁) 1,2; a₂) 3,4.

deshengling

a) 5,6,7,8; b₁) 9,10; b₂) 11,12.

Lines 7 and 8 may form a sub-group since the seventh line does not carry a rhyming character.

zuigaoge daiguo hongxiuxue

zuigaoge

a₁) 1,2; a₂) 3,4.

hongxiuxue

a) 5,6; b) 7; c) 8,9; d) 10.

c) may possibly act as an anacrusis for the tenth line.¹

deshengle

a) 1,2; b) 3,4; c) 5.

The first two lines act possibly as an anacrusis for the third line.

1 It should be noticed that in the case of this daiguo melody I suggested two initial six character lines instead of the four character lines in the independent hongxiuxue. This does not, however, affect the overall structure of this melody.

2 See p. 236 note 1.

deshengling

See the description under yanerluo daiguo deshengling.

dianqianhuan

a) 1; b) 2,3; ...

Lines 4,8, and 9 as well as 5 and 7 have caesuras in the same position. It seems impossible to predict a clear-cut structure.

tianjingsha

a) 1,2; b) 3; c) 4; d) 5.

1,2 and 5 have an identical tone pattern. Line 3 is not joined to the first group. Not only is the tone pattern of that line different its pattern x 1 . - - . 1 x with an optional final tone is rather unusual.

xiaotaohong

It seems impossible to predict a structure for the first five lines. Because of the absence of rhyme in the sixth and seventh lines I suggest that lines 6,7, and 8 form a group.

pinglanren

a) 1,2; b) 3,4.

mantingfang

Except for the couplet (lines 6 and 7) no rigid structure is discernible.

putianle

a) 1,2; b) 3,4; c) 5,6; d) 7,8; e) 9,10,11.

hongxiuxue

See the description under zuigaoge daiguo hongxiuxue.

xichunlai

a) 1,2,3; b) 4,5.

shanpoyang

a) 1,2,3; b) 4,5,6; c) 7; d₁) 8,9; d₂) 10,11.

At a first glance it seems more reasonable to join 1 and 2, 4 and 5, 6 and 7 rather than establishing two initial groups of three lines each. However, a) and b) have both the structure s,s,t; it is very well possible that the seventh line is nevertheless joined to the sixth line in some way.

chaotianqu

a₁) 1,2,3; b) 4; c) 5,6,7,8; a₂) 9,10,11.

c) has the internal structure s - t - u - s.

zuizhongtian

a) 1,2; b) 3; c) 4; d) 5,6,7.

jindengmei

a) 1,2; b) 3; c) 4; d) 5,6; e) 7,8; f) 9.

e) acts possibly as an anacrusis for f).

houtinghua

a) 1,2,3,4; b) 5; c) 6; d) 7.

zifugui

Five character lines are twice interrupted by seven and six character lines; groups are not readily discernible.

yousimen

a₁) 1,2; a₂) 3,4; b) 5; c) 6.

heiqinu

a₁) 1,2; a₂) 3,4; a₃) 5,6; b) 7,8.

The absence of rhyme in lines 2 and 3 as well as in 5 and 7 may suggest that a₁) and a₂) belong to one major group of four lines, with another major group possibly constituted by the last four lines.

xiaoliangzhou

No overall structure is readily discernible.

saihongqiu

a) 1,2,3,4; b) 5,6; c) 7.

zhiguiuling

a) 1,2; b) 3; c) 4,5,6; d) 7.

a) and b) as well as c) and d) may form two major groups.

chusheng yueer

a) 1,2,3; b) 4,5; c) 6.

sikuaiyu

a) 1,2; b) 3,4; c) 5,6,7.

One may also think of a different structure, with the first two lines as an anacrusis for the third line.

ganheye

a) 1,2; b) 3; c) 4,5; d) 6; e) 7.

jinzi jing

a) 1,2; ...

The remaining lines offer no direct clue for the establishment of an overall structure.

The suggestions for overall structures of xiaoling melodies presented above are based on purely formal considerations. These suggestions have no immediate significance for an understanding of the xiaoling. They may, however, turn out to be very useful guides for an appreciation of composing techniques in that genre. It will be shown that in quite a few cases poets did consider the structure of a melody when writing song texts. This is true not only for parallel lines but also for larger units of more than two lines. Although groups of lines are never distinguished as such in Chinese manuscripts¹ one can perhaps best compare these groups of lines to the units of four and three (two in the Shakespearean sonnet) lines in the sonnet. Different groups of lines in the sonnet are invariably separated from each other through their different content. Chinese critics developed a special terminology to describe the manner in which these units were treated separately- the term commonly applied to this phenomenon is zhangfa 章法. Before I proceed with a discussion on this subject it seems appropriate to deal with some aspects of prosody hitherto neglected.

1 An exception from the different parts of a ci (two or more); cf. Wan Shu, Cilü, Fafan, p.10. It must be noted in this connection that the term 令 ling may also be used in the ci genre; there, however, it refers to a quite arbitrary distinction between ci songs of different length. In the ci 令 ling refers to the shorter songs (cf. Zhu Yizun, Cizong, Fafan, p.8: 宋人編集歌詞，長者曰慢，短者曰令。自顧從前編草堂詞，以臆見分之，後遂相沿，殊屬牽率)

The Role of Prosodic Devices in Xiaoling

The development of linguistics has greatly influenced modern literary criticism.¹ At times, however, the weight attached to the linguistic appearance of a literary text is so great that one may wonder whether the results obtained can be justified at all; it appears that a poem, for instance, has become a cryptogram which has to be deciphered according to a pseudo-scientific rite.² The influence of linguistics is especially felt in the study of prosodic devices and their role within the literary work of art as a whole. It is essential that an analysis of prosodic devices does not become an aim in itself; otherwise it turns out that semantic aspects of a text are relegated to a place where they are only used to elucidate the formal structure as such.³

1 A good introduction to the relationship between linguistics and literary studies is Watson, The Study of Literature; there are countless other studies on this topic.

2 See Kunst, A Critical Analysis. The way in which associations between words within one poem are represented resembles a juggler's art rather than a reasonable analysis of a literary text.

3 Paul Valéry coined a very suitable term to describe the relationship between both aspects: "l'accouplement de la variable phonique avec la variable sémantique" (See Ullmann, New Bearings in Stylistics, 43; Valéry, The Art of Poetry, 209). Compare the similar use of the term "couple" in Levin, Linguistic Structures, esp. 35 ff.; Ruwet, L'Analyse structurale, esp. 50 ("couplage"). See Chen Shixiang, Shijian

cont.

he 114du, 900. The whole interpretation of a particular poem hinges here on the author's evaluation of "rhythm" as a key to the understanding of the text. Although I may not agree with Tsu-lin Mei in all points I would like to quote his study Tu Fu's Autumn Meditations as an example of a more balanced approach. Zhu Guangqian (Zhongguo shizhong sisheng de fenxi, 34) claims that onomatopoeic words are more numerous in Chinese than anywhere else: 舊國文字中都有些「諧聲字」(Onomatopoeic Words), 「諧聲字在音中見義, 是音義調協的極端的例子.. 中文裡諧聲字大概在世界中算是最豐富的... 西方詩人往往苦心搜索, 纔能拉得一個暗示意義的聲音, 在中文裡可暗示意義的聲音術語即是. 在西文詩中每遇一個雙聲, 一個疊韻, 或是一個音義調協的例子, 評註家即特別指點出來, 視為難能可貴....

In the case of song texts such as the xiaoling the question of prosodic analysis becomes even more involved. If a poetic text is meant for reading different readers may want to bring out different prosodic features. If the text in question was meant to be sung the musical structure of the melody has to be included in the analysis. Many problems of prosodic analysis cannot be tackled at all if the melodies of songs are not known any longer. A very simple example of shifts in rhythm in seven character lines from the kunqu genre is given below:

紅塵不向 門前 蒼
/3 3 2 3/2 3 5.6/5 2 1 7 6/1 -

綠樹 偏宜 屋角 遮
6 5 /0 4 0 3 5.6/5 - 3 6 5/3 2 1 2 3 -/

Corresponding words appear in different positions between the bars.¹ Yet even in chanting of classical poetry the grammatical caesura within a line may be totally disregarded.² In the xiaoling genre the uncertainty about the performance of chenzi often frustrates any attempt to study the rhythm of a line.³

1 Liu Zhenxiu, Kunqu xindao, 4, melody bobuduan from Ma Zhiyu-an's taoshu yexingchuan.

2 Compare the chanting of Wang Wei's poem 竹里館 (Zhongwen daxue). In the first line the caesura is put behind the third character: 獨坐幽·篁裡.

3 There is no reason whatsoever to claim that "...extra-metrical syllables, all concentrated in the antepenult, were undoubtedly sung very briskly. If the rhythm units were strictly observed, the four final syllables in the line were probably delivered in the normal manner. This is not necessarily how the line is recited now but the example shows the rhythmic effects that may have accounted for novelty in the original presentation of the song." (Schlepp, San-ch'ü, 30) Although I have largely avoided any discussion of the actual

cont.

performance it might be interesting to point out that according to Reu Zhongmin (Sanqu gailun, juan 1, p.15a-b) sangu were performed in the so-called qingchang 清唱 style: 故自來清唱所唱, 雖秘其為散曲而唱, 散曲者固無不用清唱也。

This, of course, is a guess only. Compare the definition in Yangzhou qingqu xuan which associates the term qingchang or qingqu 清曲 with songs that were not performed on a stage, while songs that did not derive from kunqu 崑曲 were seemingly not called qingqu (p.1): 因為它 [i.e. qingqu] 在二百年前開始流行的時候, 人們便把當時盛行的唱崑曲叫做“大曲”或“清唱”, 而把它叫做“小曲”, “小唱”以示區別 p.2 “清曲” 藝人只唱不演...

Other prosodic devices such as sound patterns, clusters etc. seem to be less subject to changes in a sung performance. Some statements in the Zhongyuan yinyun suggest that there existed conventions of stage pronunciations which need not necessarily be the same as, for instance, the kind of pronunciation advocated in the Zhongyuan yinyun.¹ It may even be possible that there existed a way of enunciating the tones -sheng^聲 of characters in a way different from "living" dialects.² Disregarding the tones it seems reasonable to include an analysis of sound patterns in this discussion on the xiaoling. There is hardly any doubt that duplicated sounds were immediately recognized by a listener:³

fangxin keke 芳心可可

jiuyou qingqing 舊友卿卿

1 Zhongyuan yinyun, 219 (...逐一字調平,上,去,入必須極力念之,應如今之搬演南宋戲文唱念聲腔). Cf. also Wei Jiangang, Nan Song xiwen.

2 A section from the Changlun, p. 159 suggests that there existed a highly stylized art of singing, perhaps not unlike singing in kunqu: 歌之格調:抑揚頓挫,頂盪採擷,紫紆牽結,教搖鳴咽,推題丸轉,捶欠過邊。歌之節奏:停聲,待拍,拽棒,凡歌一聲,聲有四節:起末,過度,撮聲,擷落...

It is known that the art of kunqu singing derived from earlier genres (Mackerras, Peking Opera, esp. 59 ff.). While I do not suggest that its direct ancestor was Yuanqu it is quite striking that the shape of tones in kunqu singing does not conflict with statements about the use of tones found in the section dingge of the Zhongyuan yinyun, 240 ff. . On the shape of tones in kunqu see Yang Yinliu, Zhongguo yinyue shi gang, 262, and Chao Yuan Ren, Tone, 57. A thorough discussion of this question lies, however, outside the scope of this thesis.

3 Yangchun baixue, song 333.

Other types of sound patterns will be described below; here I confine myself to give a summary of my views about the role of such patterns in xiaoling. There exists a veritable host of studies on this subject; it is particularly favoured by authors attempting scientific, "mathematical" analyses of literary texts.¹ In view of the number of divergent opinions expressed on this matter it seems necessary to clarify my own position adopted here.²

Any discussion about the question whether such patterns were "intended" by the author will be discarded as being futile. Sound patterns will be called relevant only if function or meaning can be ascribed to them on the basis of semantic properties. Normally they will have functions of creating tension, smoothness, or contributing to the general cohesion or "roughness" of a poetic text. A special case is constituted by the use of sound patterns in "couplages". While other functions may be discovered I refrain, as far as possible, from the view that sound "in itself" has "meaning."

1 See, e.g., contributions by Abernathy a.o in Poetyka; contributions to Doležel, Statistics; Levin, Linguistic Structures in Poetry; Marcus, Entropie et énergie poétique; Saporta-Sebeok, Linguistics and Content Analysis; while many others could be mentioned it is worthwhile to consult the bibliography in Tomashevskij, Teoriya Literaturny, esp. pp.212 f. and 216 f. .

2 No attempt has been made to provide arguments in support of this view. I intend to deal with this matter in detail in a future separate publication.

Chinese critics like Wang Jide maintained that certain sounds are apt to evoke specific emotions.¹ While such statements offer interesting insights it is very dangerous to use them for analytical purposes in a generalized form.² The same may also be true of the following tenet.

With the rise of the Yongming^{承明} style the widespread use of vowel and consonant clusters came to be partially replaced by what are perhaps more sophisticated prosodic techniques, the deliberate use of the speech tones to create tone patterns.³ According to Guo Shaoyu the older technique is closer to a rather "colloquial" style whereas the latter is one of the characteristics of a more "literary" style.⁴ Without trying to prove this point it can be said that the ci genre makes indeed more use of dense sound patterns than the more refined shi genre, and the same seems to be true for the yuefu and qu genres.⁵

1 Qulü, 153 (至各韻爲聲，亦各不同。如東鍾之洪，江陽，皆來，蕭豪之響，歌戈，寒麻之和，韻之聲美者。寒山，桓歡，先天之雅，庚青之清，尤侯之幽，次之，齊微之弱，魚模之混，真文之緩，東遮之用雜入聲，又次之。支思之蒼而不振，驪之令人不爽，至侵尋，監咸，廉纖，開之則非異字，閉之則不宜口吻，多用可也)。

2 A parallel is found in the so-called "sad" minor and "happy" major keys; pieces written in a minor key need not have a sad character at all!

3 The Yongming style was so called after the reign period in which its protagonists, Shen Yue and Xie Tiao, lived (483-493).

4 Guo Shaoyu, Shuangsheng dieyun, 1008 f. .

5 One may also mention here the deliberate use of characters the sound of which has a second meaning (which is usually written with another character). Cf. Lisevich, Drevnijaä Kitaïskaja Poëzija, esp. 211; Hu Huaichen, Zhongguo mingci, esp. 98 f.

A good example from the ci genre is perhaps Liu Yong's ci to the melody yulinling from which I quote a few lines:¹

hanchan qiqie 寒蟬凄切

dui changting wan 對長亭晚

zouyu chuxue 驟雨初歇

dumen zhangyin wuxu 都門帳飲無緒

liulian chu 留戀處

nian ququ qianli yanpo 念去去千里煙波

muai chenzhen chutiankuo 暮靄沉沉楚天闊

gengnakan lengluo qingqiuji 更那看冷落清秋節

Alliterations occupy an important position, as do clusters of similar vowels: hanchan qiqie, but also zouyu chuxue; at times similar endings are used in intervals, as in dumen zhangyin (men and yin), qianli yanpo (qian and yan) and so forth.

In the case of this song one can hardly overlook the onomatopoeic qualities of the text, dealing with "separation" on a rainy autumn day. Very often, it is difficult or impossible to draw easy parallels between sound patterns and the semantic aspects of songs, as in Liu Bingzhong's xiaoling on the four seasons.² Sound figures abound in song 12:

huafa 花發; yaotao 夭桃; rangrang sangtiao 穰穰桑條; chu chu gu 初出谷; Du Fu 杜甫; sandan xiaoyao 澹澹杳杳。³

They also appear in parallel positions of subsequent lines:

12,1 hefeng 和風, 12,2 huafa; 13,2 sanfa pijin 散髮披襟, 13,3 wanshan qingyao 晚巒擘搖;⁴ 14,2 shifeng shengshi 時逢盛世, 14,3 jiezhi denggao 節至登高。⁴ It will be quite difficult, if not impos-

1 Liu Yong, Yuezhangji, p.10.

2 Unless otherwise specified all xiaoling are quoted from the Yangchun baixue.

3 An Yuanqu cliché for "at leisure." [4] It must be noted that in some cases I also quoted from the variants of these songs.

sible to interpret these sound patterns in the same way as in Liu Yong's qi. One may ask whether the sounds foregrounded in these lines have any close connection with key words of the songs (expressed or implied ones), such as Du Fu and spring (chun春), Youjun guane 右軍觀鵝 (summer, xia夏), Tao Qian (autumn, qiu秋), and Haoran 浩然 (winter, dong冬). No such connection can be established. However, many of these sound patterns tend to appear in subsequent lines (variants in brackets): 13,2 sanfa pijin 散髮披襟, 13,3 wanshan qingyao (pinyao) 頻搖, 13,4 jixue qiaobing (qiaobing jinjiu) 積雪敲冰 (敲冰掃酒)。The last line jixue qiaobing (or still better the variant qiaobing jinjiu) echoes the sound of pijin and qingyao (pinyao) in the previous lines.

Another example is found in lines 2,3,4,5 and 6 of song 14:¹
shifeng shengshi, jiezhi denggao, jinfeng piaopiao 全風飄飄,
hanya shengsao 寒鴉聲噪, cuzhi daodao 促織叨叨。

The great frequency of repeated sounds and the density of sound patterns contribute to the general coherence of these lines. It was suggested² that the first lines of the melody zhegui-ling form one of the three major groups of lines within that melody. It is very well possible that the prosodic devices described above were brought about by considerations of the overall structure of the melody. During the following discussions of xiaoling I will from time to time return to this question.

It happens that some patterns are more easily recognized when transcriptions are used which represent to a greater or lesser extent the sounds of the dialect on which the Zhongyuan yinyun was based. This is the case in the seventh and eighth lines of songs 14 and 15.

1 See note 4 on the previous page. 2 See p.214.

14,7 huaphua sruaitshau 黄花衰草

14,8 huāqiaq phiauphiau 紅葉飄飄

15,7 liu thai tian kouq 柳臺殿閣

15,8 ia uai huap kau 野外荒郊

These lines are likewise supposed to form a group in the shape of a couplet; the sound patterns underline the unity between both lines. The examples given above are far from being exhaustive. One may, of course, try to ascribe additional functions to these prosodic sound patterns. In doing so one can very often hardly avoid entering the realm of purely subjective guesses. Such an attitude is quite legitimate from an artistic point of view. The scope of this thesis is much smaller. Although difficult to realize I have tried to confine myself to such features which are, to some degree, verifiable. In concluding this brief, somewhat methodological discussion I would like to quote Roman Jakobson:¹

"A calculus of probability as well as an accurate comparison of poetic texts with other kinds of verbal messages demonstrates that the striking particularities in the poetic selection ... of diverse phonological and grammatical classes cannot be viewed as negligible accidentals governed by the rule of chance. ... What the mainsprings of this network are may and quite frequently does remain outside of his awareness, but even without being able to single out the pertinent contrivances, the poet and his receptive reader nevertheless spontaneously apprehend the artistic advantage of a context endowed with those components over a similar one devoid of them."

¹ Jakobson, Subliminal, 302.

論章法 作曲，猶造宮室者然...作曲者，亦必先分段數，以何意起，何意接，何意作中段敷衍，何意作後段收斂，整整在目，而後可施結構。此法，從古之周文，屬辭賦，屬歌詩者皆然...至閨怨，麗情等曲，益紛錯乖迂...是故修辭，當自鍊格始。

"On zhangfa Creating qu resembles the construction of a mansion.... The composer of qu must likewise first divide [the piece] in [several] sections and consider¹ with which concept to start, with which concept to continue, which concept [to apply] to the extended² central section, which concept [to use] in the final section [to achieve] a conclusion. [Only] after [the whole structure] is before his eyes may he realize the written composition. This method [was followed] by all practitioners of prose writing, the fu and the [Chu] ci, and songs and poetry... . With regard to the [qu dealing with] "Grieving Ladies" and "Beautiful Emotions"³ the confusion and irregularity increases... for that reason it is appropriate to start by concentrating on the structure."⁴

1 I prefer to punctuate fenduan, shu ... , although shu may

cont.

not be too common in this meaning.

2 fuyan "to spread out and expand" has very often a negative connotation; here perhaps in a neutral sense of "elaborate."

3 guiyuan "grieving ladies" is one of the standard topics in Chinese poetry; one may almost speak of a guiyuan "genre."

4) Wang Jide, Qulu, 123. The importance of zhangfa as a distinguishing characteristic between literary and vulgar songs is also referred to in the Taixia quyu (p.182): 章法不講而能命格湊, 摘片語以誇工此皆世俗之通病也...

For another reference to the architectural structure of songs and the role of zhangfa, see Yakō shiwa, 312: 凡製歌須如構重塔先營自下也... 詩家作絕句, 亦須依是法, 先就法=句經始... 裝綴纒帛以成章... Cf. also Yakō shiwa, 346: 詩之韻脚如室之基址, 室焉而基址不安, 則結構雖壯而傾欹不安.

I was unable to think of a better term for zhangfa than by rendering it as "semantic structure(s)."¹ This term is used to designate the division of a literary text into units with common semantic properties. The unity of such properties may lie in the fact that they are all taken from the same range of experience ("Erfahrungsbereich"). Chinese criticism has since long developed numerous technical terms to describe these different "Erfahrungsbereiche." The most basic ones are perhaps qing情 and jing景, "feelings, emotions" and "the outer scenery."² There are also terms which describe the relationship between such different concepts, such as fanchen反襯 and peichen陪襯, which point to the similarity or contrast between different parts in a literary piece.³ Wang Jide is not the only one who refers to the importance of zhangfa in the composition of qu songs.⁴ It would lead too far if I would attempt an elaboration of the role of these concepts and ideas in Chinese literary criticism. It may suffice to add that

1 Mathews' dictionary suggests "literary style," a very inadequate translation of a technical term. Cf. Lo, Hsin Ch'i-chi, 49 f..

2 Wang Guowei tried to systematize earlier Chinese critical concepts in his Renjian cihua. In his terminology, "Erfahrungsbereiche" corresponds roughly to jing景. For his definition of qing情 and jing景, see Renjian cihua, esp. 191, 193. See next page.

3 These and many more terms are listed together with a selection of sources in Zhou Zhenfu's very useful book Shici lihua. On fanchen and peichen, see p. 166 of Zhou's study.

4 See Taixia quyu, 182. Literary songs are distinguished in the Changlun from vulgar ones by the classic definition
成文章曰樂府。 Zhou Yibai
(Changlun zhushi, 43) comments that cheng wenzhang means "[songs with a] relatively strict zhangfa." Wenzhang does not mean essay in this context; one of the less difficult pitfalls in the terminology of Chinese literary criticism. It embraces the original meaning of wen, "ornament" and zhang as in zhangfa.

cont.

2 On qing and jing, see also Zhou Zhenfu, Shici lihua, 73, and Qu-Zhou, Xueshi qianshuo, 170.

during the Yuan period there was an upsurge in critical writings dealing with the structure of jinti shi; the most famous among those critics is perhaps Fan Deji whose slogan about the functions of the four parts in a jinti shi has found its way into almost every Chinese textbook.¹

We may now have a look at a xiaoling by Yu Jifu which seems to illustrate very well the realization of "zhangfa" in poetic practice(song 219):

雙鋼雁兒落帶過得勝令

庚吉甫

春風桃李繁。夏浦荷蓮間。秋霜黃菊殘。冬雪白梅綻。

四季手輕翻。面歲指空彈。饒說周秦漢。徒誇孔孟顏。人間。鴛鴦黃糧飯。
狼山。金杯休放閑。

Spring breeze causes peach and plum to prosper.

Summer at the riverside, among lotus flowers.

Autumn frost: yellow chrysanthemums fade.

Winter snow: white plum petals burst.

The four seasons pass quickly.²

A lifetime: a hollow snap of one's fingers.

Stop that idle talk about Zhou, Qin, and Han.³

Empty is the praise for Kong, Meng, and Yan.⁴

Human life:

Several times a yellow millet meal.⁵

Wolf mountain:⁶

Golden cups, don't let them rest!⁷

1 Aoki Masaru, Gen Min no bungaku shisō, 86 ff. ;Huang Xuwu, Shi ci qu congkan, 60.

2 Lit. "like one turns one's hand. Compare the expression fanshou 反手 "to turn one's hand ≙ a thing which is easy to do." (Meizi zhengyi, 104, chapter Gongsun chou 公孫丑)

3 Three early famous dynasties: Zhou (until 256), Qin (221-207), Han (206 B.C.E. - 220 C.E.).

4 Three early famous philosophers: Confucius 551-479, Mencius 372-289, Yan Hui 5th c. B.C.E..

5 A reference to the story Zhenzhong ji 枕中記 by Shen Jiji 沈既濟 (Tang Song Chuangqi ji, 29-33). In a dream a young man experiences the whole life of an official with the result that he recognizes the futility of his own ambitions. When he wakes up from his dream the yellow millet which was being prepared when he started to sleep is still boiling. From this story the expression "yellow millet meal" has become a symbol for the shortness of life and the futility of worldly ambitions.

6 Wolf mountain is situated to the south of Nantong xian 南通縣 in Kiangsu. According to the Nantong xian jinshi zhi (esp. 13b, 14a) there were Buddhist (Chan 禪) monasteries. The mountain is also mentioned in the Jiangsu sheng xiangtu zhi, 475 and 530 f.. In this poem the mountain stands in contrast with the "dirty world" of ambitions.

7 Fang 放 is here used in the meaning "to cause, let" (Zhang Xiang, 117).

Each of the first four lines deals with one of the four seasons, and each line contains season words which are by tradition closely connected with a particular season. In the song quoted above, there are the season words "peaches and plums" (spring), "chrysanthemums" (autumn), and "white plum petals" (winter). "Lotus" is perhaps a bit less common as a season word for summer. An uninitiated reader might easily mistake these expressions for hackneyed clichés. It must be admitted that the use of these words is far from being original, and they do indeed appear in a great number of songs and poetry. They function as a kind of "code language"; as such they are very similar to the kigo 季語 in Japanese poetry.¹ On purpose I avoid calling them "images" or "symbols," terms which were derived from the study of literature and especially poetry in Western languages.² It is possible that the use of code words in Chinese poetry plays an important role in demarcating the different parts of a literary piece, in its zhangfa, but this question has to be relegated to future studies. Here I confine myself to presenting a few examples of season words in qu poetry. In the first place, there is an anonymous taoshu from the Cilin zhaiyan with lines very similar to Liu Bingzhong's lines just quoted:³ 想春風桃李, 夏日荷花, 秋霜菊, 冬雪穿梅. Secondly, these season words appear in a number of songs from the Yangchun baixue. It should be kept in mind that although there is usually a clear division between the four seasons, plum petals are quite often used for "early spring;" peach blossoms appear in poems dealing with early or late spring:

1 On kigo, see Kogo jiten, 1308ff.; Blyth, Haiku, 382-3.

2 It seems to me that one should not overlook the parallels with the study of foreign musical cultures: although one may discover

cont.

the use of "major" keys in another tradition it may be very inappropriate to use this term there, since major keys are, in our own tradition, normally used in contrast with minor keys; out of this context the term "major" will have to be redefined. (Nettl, Ethnomusicology, 186).

3 Yuanren zaju gouchen, 141 ff. . The style, imagery, and vocabulary are reminiscent of many other qu texts. Without adding detailed comments I will give a short list of expressions found in quite a number of other qu compositions as well: 綠幃紅愁。恨鎖眉頭。綠窗朱戶。展眼舒眉。散袒優游。和風麗日花草香。則見這紫燕飛，黃鶯語，蝴蝶舞，透着直為嫩欄，茶蘼架，菡萏池...穿花度柳。若是萬里鵬程得志秋，豈虎榜釣鼈頭，氣吐虹霓射斗牛。他如今吃黃蘗淡飯，異日白鬚紅纓... (This taoshu is entitled 轉玉仙月夜杜鵑啼 and starts with the melody dianjiangchun).

1) Peaches; song 54 三月時... 淺絳雲緘桃萼; song 164 桃花嬌
然三月天; song 175 綠柳青梢風蕩柳身先放; song 201 賞芳春。
... 桃花冷笑人; song 218 無針留春住。桃花也解愁。

2) Chrysanthemums; song 14 菊綻東籬。佳節登高; song 44 菊花枝遶
眉誰黃。... 過了重陽; song 177 ... 金風蕩 ... 菊金黃; song
212 秋暈堪題... 黃菊凌東籬。

3) Lotus flowers; song 6, 十里荷香 ... 春暖花香; song 51 採蓮... 荷香...
清涼煞避暑的西施; song 55 荷香勾引涼風至 ... 不用微颺暑西施;
song 226 酷暑天。... 實與香十里荷花; song 251 又撐入荷深處; song
251 is entitled "Summer."¹

4) Plums; song 8, 點點搖花。片片鵝毛 ... 尋梅嫩去; song 228 初交
臘 ... 水邊梅花; song 286 雪飛柳絮梨花。梅開玉蕊瓊葩; song 334
西風瘦馬 ... 水邊羅帶梅花。²

With the exception of "red roses" qiangwei, denoting spring
all other seasons are also indicated by season words in song 172.

In that song the season words are not accompanied by explicit
terms like xia 夏 "summer" but from the last line in which the
four seasons are referred to it is perfectly clear that these
words are indeed used as a kind of "code" to denote the changing
seasons; for any reader (or listener) of this song acquainted
with the conventions of song poetry there would have been no dif-
ficulty to recognize this code, even if the last line had been
lacking: 雙劍齊陽曲 馬嘶籬

薔薇露。荷葉雨。菊花露冷各庭戶。梅梢月斜人影孤。恨薄情四時辜及。³

Although the season words listed above serve the purpose of de-
scribing, at the same time, "scenery" jing 景 they have also an
emotional connotation. In almost all examples quoted above the
season words stand for a particularly pleasant aspect of a season.

1 In song 6 the season denoted is probably late spring.

2 In song 334 the season denoted is probably late autumn.

3 Song 172.

The technical term for such a description would probably be qing qing jing 情融景, "scenery affected by emotions."¹ The first four lines in song 219 are taken up by such a description of the joyful aspects of the successive seasons. The fifth and the sixth lines both refer to almost proverbial sayings the theme of which is the quick passing of time. The next two lines allude to events of the past: the changes of dynasties on the one hand, and the lives of three ancient philosophers on the other. Lines 9 and 10 are concerned with the "busy" world of futile ambitions which are contrasted with the secluded world of Buddhist temples of the last two lines. The "Erfahrungsbereiche" referred to are all characterized by the element of change and temporariness. Never does a season stay forever. Illustrious and famous dynasties come to an end. However famous a philosopher- even a Confucius must eventually die. It is now possible to realize the ambiguity of the first four lines. Viewed superficially enjoyable aspects of the four seasons create a "pleasant" introduction, yet in fact the constant change between the seasons underlines the temporary character of these pleasures. Of course, this ambiguity is not always present in songs with similar lines. In Zuoshan's songs (175,176,177,178) the season words have, to all appearance, no other function than elaborating on the picturesque aspects of the seasons: 175: 桃李爭先放。紫燕忙。隊隊翻泥戲彫梁。 176: 夏日長。萱草榴花競芬芳。 177: 紅葉皆因昨夜霜。菊金黃。 178: 共飲羊羔釀。宜醉覺。宜醉賞。蠟梅香。

In Liu Bingzhong's taoshu quoted above the pleasant aspects are contrasted with the sorrow of the narrator expressed in the pre-

¹ Zhou Zhenfu, Shici lihua, 68 ff. .

vious lines.

Yu Jifu's as well as Liu Bingzhong's songs are pervaded by a sorrowful and sad mood, and the joys and pleasures of the four seasons serve to underline even more this basic mood by the contrast they provide. Two groups of lines put in antithesis in such a way: this is a technique often called fanchen by Chinese critics. It is this "way of dealing with separate groups of lines" that the term zhangfa denotes.

Yet even within these parts of a song further distinctions may be noted, so between line 7 and line 8. Both deal with a similar topic, yet one line is reserved for "dynasties", the other for "philosophers." Between these lines characters with identical or similar grammatical and/or semantical properties appear in corresponding positions, for instance in lines 3 and 4:

3 autumn frost yellow chrysanthemum fade

4 winter snow white plum (petals) split

One may also note that within some lines the caesura is not only expressed in that it divides a line grammatically; in lines 5 and 6 the (abstract) topic is put at the beginning of the lines whereas proverbial expressions referring to "hand" and "finger" appear behind the caesura. Similarly, the 7th and 8th lines are divided. Yet even in lines 10 and 12 which lack a strict parallelism the metaphor for "illusion, vanity of ambition" huang-liangfan belongs literally to the sphere of "food" just as jin-bei in the last line.

One may now wish to compare the structure of the song with its formal structure set out above. Its melody consists of two almost independent units, yanerluo and deshengling. The description of the seasons takes up the whole first melody. Within the first group a) of deshengling one may distinguish between two sub-groups 5,6 and 7,8; these are bound together by the

common topic, "time passes quickly." Lines 9 and 11 contain the topics of lines 10 and 12 respectively, and are thus connected grammatically.

Finally, it is worthwhile to observe that changes in the tonal pattern of subsequent lines do not necessarily indicate a division between them, as in lines 1 and 2 or 3 and 4.

With regard to prosodic features, one may note the high density of sound patterns in the last four lines:

renjian jidu huangliang fan

langshan jinbei xiu fang xian.

Renjian is echoed by langshan as is liangfan by fangxian. The initials of renjian and langshan (r-j, l-s) are phonetically related. In other lines the combination of a character ending in a nasal sound (mostly ng) before the final rhyming character (-an) is perhaps most noteworthy; it appears in lines 2, 5, 6, 7, 8, 9, 10, 11, and 12. One is tempted to speculate whether this repetition of sounds might not have created an effect strongly suggestive of the monotonous, irreversible progression of time etc. ; as I mentioned earlier I do not want to become involved in this kind of rather subjective and often unreliable interpretation here. I am not even sure whether it would be legitimate to interpret the absence of this pattern in lines 1, 3, and 4 as an indication of the coherence of the first group of lines and its contrast with the rest of the song.

The congruence between formal and semantic structures in song 219 is not unique; it is also observed in the remaining four songs by Yu Jifu (220-223). The cohesion in a) of 219 appears to be exceptionally tight and is not repeated to that degree in the other songs. Sub-groups may be distinguished, as in 221. The general reference in the first four lines is to power, fame and wealth. In the first two lines Han Xin and Zhuge Liang ap-

pear without any negative connotation; the vanity of their achievements is brought out in the next two lines:

韓侯一將壇，錯爲三分漢。功名經半張，富貴十年限

In the quotation from Wang Jide's discourse on zhangfa it was pointed out that zhangfa is frequently lacking in qu songs, especially in songs dealing with certain topics. In my view, it may be more correct to say that the lack of a tight structure is more frequent in xiaoling of a narrative character rather than in lyrical songs; a narrative style is often accompanied by a greater use of chenzi. Below it will be shown that this feature is more prominent in some melodies than in others. An example of a love poem in a narrative style without a tight structure is perhaps Zuoshan's xiaoling to the melody panfeiqu (132):

雙調 潘妃曲

左山

戴月披星擔驚怕，久立紗窗下。等候他，驀驀得門外地皮兒踏。則道是
冤家，原來風動荼蘼架。

As the night passes quickly I become afraid.

Long I stand by the gauze window,

To wait for him.

Suddenly I hear footsteps outside the door.¹

I think: this is my lover!²

But it were only the brier roses, moved by the wind.

1 Lit. stepping (=steps) on the floor.

2 dao 道 has a meaning similar to liao 料 or xiang 想. (Zhang Xiang, 426-7).

In the first line the scene is set: the time is night, the mood of the narrator is indicated.¹ The next two lines give a more detailed exposition of the situation. An element of change or surprise is introduced in the fourth line: the monotony of waiting is suddenly interrupted by footsteps. The expectation thus raised is frustrated in the final line. It would be difficult though not impossible to detect a semantic structure comparable to the one of song 219.

On close examination it appears that line 4 constitutes a turning point, at which the previous situation is suddenly altered. In the last line the relevance of that change is evaluated, and at the same time there is a return to the scenery of the initial line. One is almost reminded of a dialectical process with thesis (first lines), antithesis (turning point), and conclusion (last line). Such an abstract approach to a simple, "colloquial" song seems quite unsuitable. A similar pattern shows up in many other "narrative" xiaoling, however; this widespread technique may find its origin in the regular occurrence of such patterns in classical poetry, perhaps most clearly expressed by Fan Deji:² he uses the concepts qi 起, cheng 承, zhuan 轉, and he 合 "beginning, carrying on, turning, concluding," to describe the zhangfa of a jinti shi. In an eight line lushi each section extends over two lines, in a four line jueju each section is taken up by one line.

1 The lack of an expressed subject "I" or "you" etc. in a great number of Chinese poetry, especially the more literary ones, makes it often difficult for a translator who has to decide on a particular personal pronoun. The choice made is often arbitrary. I use the term "narrator" to refer to the subject of the song.

2 Huang Xuwu, Shi ci qu congcan, 60; Huang points out that even if this rather schematical view may appear meaningless to an

cont.

expert it constitutes a very basic pattern useful for the novice. It is a very interesting question, especially in the field of comparative literature, whether the existence of such patterns is due to a particular language, its typical features, such as grammar, vocabulary etc. or to the existence of some rather strict verse forms; as usual, the answer will lie in the middle. If such patterns are, in fact, as common as many critical writings lead us to believe one must be careful not to accuse these writers of formalism, unless this phenomenon requires this label within China's poetic tradition itself.

There are other songs to which the melody panfeiqu which are characterized by a similar structure with a "turning point:" in the first place, 181 with an identical fourth line and a very similar content. One may also cite song 184, in which the silence expressed in the first lines is interrupted by the sudden emotional outburst: kutiti, leiyinying 哭啼啼, 淚盈盈, which is given additional stress by the use of onomatopoeic sounds. Line 4 of song 190 is a turning point in a different way, in that the emotions expressed in this line are particularly intense:

花落東君也憔悴。

"The Flowers fall; even the Lord of Spring becomes emaciated." These words are preceded by a rather conventional and flat expression used to indicate the lack of news from the lover: 錦字 誰寄。雁來稀。

The return of the geese which are supposed to carry letters (e.g. from the lover at China's northern frontier) falls into the season of spring, yanlai 雁來 "returning geese" is in fact another season word.

In the last song quoted here as well as in some others (e.g., 175-178) one can hardly speak of a rigid tripartite structure. In 175, 1 and 2 (lǎliu, taoli) are parallel; ziyan of line 3 is the agent in the fourth line: 綠柳青青和風蕩。桃李爭先放。紫燕忙。隊隊啣泥戲彫梁。

The first two lines of song 177 abound with season words for autumn; panwang in the third line governs the object sentence in the next line: 敗柳殘荷至風蕩。寒雁聲嗚唳。閉盼望。紅葉皆因昨夜霜。

In song 178 the third and fourth lines are closely connected by the repetition of yi zui shang: 宜醉常。宜醉常。蠟燭香。The concluding line in these four songs stands relatively isolated and refers to all preceding lines: 堪畫在幃屏上。

"[A scenery] worth to be painted on a folded screen."

A structure similar to songs 175-178 appears, for instance, in 183: the fourth line constitutes an object sentence governed by zhuyuan in the previous line: 頻祝願, 普天下心願愛早團圓。

Here, again, one observes an increase in emotional tension in the fourth line: the narrator expresses his desire to be united with his love.

In conclusion to this brief survey of different types of song structures I would like to suggest that structures along a very rigid zhangfa as well as songs of different types were most probably conditioned by the structure of the melody which lay at the basis of these texts.

Finally, I cannot but express a cautious warning. Some of the song texts quoted or referred to above may appear somewhat "flat", shallow or insipid. There are quite a few Chinese poems which obtain their charm from what one may call formal aspects, such as playing with grammatical inversions and different rhythm. This is the case in the following little poem by Du Fu which makes use of a number of season words just mentioned:¹

遲日江山麗, 春風花鳥香。泥融飛燕子, 沙暖睡鴛鴦。

"Slow is the sun; streams and mountains are beautiful.

A spring breeze; flowers and birds give forth scent.

Soft mud; flying swallows.²

The sand is warm; sleeping mandarin ducks."

The first two lines are parallel; note the synaesthesia in the second line (birds-scent). In the last two lines words in verbal functions appear before and behind the caesura, increasing the "tension" between both parts (rong-fei, nuan-shui).

1 See Zhou Zhenfu, Shici libua, 81, 241; Dushi yinde, 397/23A/3.

2 rong融 "to fuse, to melt;" the swallows softened the mud by adding their saliva.

The inverted use of verbs in lines 3 and 4 adds to the rhythm in these lines. In translation it is difficult if not impossible to imitate these and other formal features. As stated before the loss of the music of Yuanqu means that there is hardly any way to analyze such a feature as "rhythm", for instance. Even though the semantic aspects of some songs may not measure up to a high literary standard it seems unjustified to make harsh pronouncements on what may have been a "low literary quality."

Formal Aspects of Style in Xiaoling

Since a considerable number of years linguists and literary scientists have been concentrating on the concept of "style" in literary as well as non-literary texts. One of these approaches hinges on the assumption of a stylistic "standard;" personal style would then have to be defined as a deviation from the hypothetical standard. Others advocate the creation of a special poetic grammar which may serve as a point of departure for defining stylistically relevant deviations.¹ There is no doubt that the present stage of literary and linguistic research in medieval Chinese language and literature does not permit an application of such theoretical concepts. There are as yet no frequency lists of words appearing in a well defined body of literary texts from the Yuan dynasty, to give but one example of what would be elementary requirements for such a more comprehensive approach to style.

There are three features suitable for a rather limited analysis of formal aspects of style in xiaoling. The first one is the degree of consistency in keeping to standard tone patterns. The second one, less quantifiable, is the degree to which a writer tries to realize concepts of zhangfa in his xiaoling. Finally, it is very tempting to use the frequency of chenzi appearing in xiaoling to distinguish between a more "colloquial"

1 For the concept of "deviation" in the study of style, see for instance, Doležel, Framework, especially 10-13;

cont.

on the concept of poetic grammar, see esp. the remarks by Marcus, Langage scientifique, 128 ff. .; cf. also Levin, Deviation, passim; Mukarovsky, Standard language and poetic language, passim; Saramandu, Considérations, passim; this list is far from being exhaustive.

and a "literary" style.¹

Each method has its drawbacks.

a) The regularity of a particular pattern is measured against a standard which has been developed on the basis of observations on the patterns that have to be judged. However, once the role of ldju patterns is recognized it is possible to distinguish between a style which prefers ldju patterns even there where the majority of poets does not use them, and a style which pays little consideration to them. Because of their origin from classical poetry (jinti shi) the tendency to use ldju has a slightly "classical" connotation.

b) It may be assumed by now that the musical structure of some melodies favours the use of a rather strict zhangfa, but not all melodies demand it. Only if the number of songs to a variety of melodies written by the same author is relatively large is it possible to pursue this approach.

c) On the basis of a comparative study of textual variants Sorokin concludes that definitions of individual styles have a very haphazard character, especially when the work in question is available through relatively late editions only.² One of the main reasons is the insertion, or more frequently, the omission of chenzi by later editors. One is immediately reminded of modern singing techniques according to which an opera singer may or may not insert additional characters in the libretto.³

Statements in the Changlun and Zhongyuan yinyun seem to indicate similar practices in the singing of Yuanqu.⁴

1 Schlepp, San-ch'ü, 30.

2 Sorokin, Problemy tekstologii, 86.

3 Personal communication from Huang Zhaohan, ANU, Canberra.

4 Changlun, 162: 凡添字者: 則他, 正群 ... 我不見... The Zhongyuan yinyun refers to the alteration of the text by a singer because of

cont.

considerations of a suitable tone pattern (p. 252): 歌者每歌「天地安排」爲「天巧安排」...取其便於音而好唱也,改此平仄,極是。

One may perhaps not be wrong in suggesting that if liberties to alter the text for this reason are approved, how much more in the case of "excessive" chenzi! (Cf. p.234 空 鴻秋 梅 李 七 字,有云... 却十四字矣,此何等句法...)

The number of chenzi encountered in sangu in the Yangchun baixue is usually fairly small. Compare, however, line four from the second song to the melody sikuaiyu by Liu Buzhai (Suiben, p.200), and the variant from the Yuefu qunzhu, which are possibly remnants of an unedited xiaoling text: (Yongxi yuefu variant)
哩哩哩哩哩囉 擊打蓮花落。 The variant in the Yuefu qunzhu which is said to be based on the Yangchun baixue is somewhat shorter:
哩□□李打蓮花樂。

It is however apparent from the study of song texts that chenzi were not uniformly removed in the process of editing. A survey of the use of chenzi in different melodies shows that the tendency to use chenzi is greater in some melodies than in others. One need not assume that this is the result of editorial changes. Chenzi are encountered more frequently in the following melodies:

chenzui dongfeng

bobuduan

qingjiangyin

shouyangqu

panfeiqu

dadege

deshengle

dianqianhuan

hongxiuxue

xiaoliangzhou

They are less characteristic for some other melodies:

changongqu

zhumating

yanerluo daiguo deshengling

chutianyao daiguo qingjiangyin

deshengling

tianjingsha

Does this mean that the melodies in the first group had a more "folksy" character? Ren Zhongmin asserts that the presence of numerous chenzi in songs from Dunhuang proves just that point.¹ While I am inclined to agree with him it seems difficult to support this view on purely theoretical grounds.² It can be shown, however, that there are characteristic differences in the use of

1 Dunhuang qu chutan, 353.

2 The aversion of some qu critics against chenzi does not prove anything

chenzi in songs composed by different writers. If it can be shown that differences in the use of chenzi are usually accompanied by other stylistic features the "value" or character of which is better known then one can be a bit more sure about the role of chenzi as part of typical features which all together create what is called "style."

Such typical differences in the use of chenzi exist, perhaps, in the songs written by Zhang Xiaoshan, a famous sanqu specialist, and those composed by the famous writer of Yuan zaju, Guan Hanqing.

The use of chenzi in Zhang Xiaoshan's xiaoling:

changongqu One chenzi each is added to the six character lines resulting in symmetrical seven character lines 1,7, and 8 (with the exception of 42,1).

xiangfeiyuan No chenzi except for song 65 which contains three chenzi each in the last three lines.

qingdongyuan No chenzi except for the last line which is identical for all songs and one chenzi each in lines 4,5, and 6 of 79.

chenzui dongfeng Chenzi are added in such a way that lines 1,2, 5, and 7 all become seven character lines.

qingjiangyin No chenzi.

deshengling One chenzi in the last line.

dianqianhuan In 267 and 268 chenzi are added in such a way that lines 5,6, and 7 all become six character lines. One chenzi is added in 268,2.

tianjingsha No chenzi.

xiaotaohong No chenzi.

pinglanren No chenzi.

mantingfang Numerous chenzi. The couplet (lines 6,7) receives always the same number of characters.

putianle No chenzi.

hongxiuxue Except for 353, the first lines are expanded into seven character lines; in 351-353 one chenzi each is added in the last line.

xichunlai No chenzi.

chaotianqu One chenzi each is added in the last line, as well as in 385,5 and in 387,2.

The Yangchun baixue contains more xiaoling by Zhang Xiaoshan than by any other writer. There are only thirty-five xiaoling by Guan Hanqing spread over three melodies:

chenzui dongfeng Numerous chenzi, especially in the last line.

dadege Numerous chenzi.

biyuxiao Chenzi are added according to a well-balanced pattern, except in songs 206 and 207.

The only melody which permits a direct comparison between the techniques of Guan Hanqing and Zhang Xiaoshan is the melody chenzui dongfeng. Here the controlled use of chenzi by Zhang contrasts sharply with Guan's style. Generally speaking Zhang makes very often use of chenzi to alter the original "irregular" pattern of melodies. For him, chenzi are frequently a means to achieve equal number of characters in lines of varying length. Without going into detail one observes that such considerations do not play any role in the use of chenzi in songs composed by numerous other composers. It may be assumed that the application of chenzi by Zhang Xiaoshan reflects his personal style. I will return to this question later on.

The Use of Chenzi in Various Xiaoling Melodies

Wang Jide explains differences in the use of chenzi in the northern and southern qu genres as being connected with the different musical structure of northern and southern qu genres. His detailed discussion centres on the southern qu of a later period and may not be too relevant to an analysis of northern qu.¹ A preliminary investigation of the use of chenzi in xiaoling, taoshu and zaju of the Yuan dynasty proved that there are characteristic differences in the frequencies of chenzi in the three sub-genres.² The lowest number of chenzi is found in xiaoling, with a marked increase in taoshu and an even higher number in zaju. It seems to me that these differences may very well result from different performance practices in these sub-genres, especially in the sangu on the one hand and the zaju on the other. At the moment, this statement is rather hypothetical. Characteristic differences in the use of chenzi in various melodies prompted me to review stylistic features in xiaoling from the Yangchun baixue in such a way that first melodies with a higher proportion of chenzi are analyzed, followed by those with fewer chenzi. It was assumed that songs from the different groups may also be distinguished by other stylistic features.

1 Wang Jide, Qulu, 125-6: 北曲配絃索, 雖繁聲絳多, 不妨引帶。南曲取按拍板, 板眼繁慢有數。觀字太多, 擔帶不及, 則鋼中正字, 反不分明。一繁鋼板急, 若用多字, 便躲閃不迭。... 人不解, 將觀字多處, 如下寬板致生害不分。

2 Radtke, Style in Yuan San-ch'ü, esp. 24f.

Chenzui dongfeng

The Yangchun baixue contains thirteen songs by Hu Zishan, Xu Zifang, Feng Haisu, Guan Hanqing, and Zhang Xiaoshan.

The structure of this melody appears to be rather loose, yet it does not lack structure altogether. The first two lines are commonly realized as a (parallel) couplet. In some songs, lines 3, 4, and 5 are closely connected. In song 84 the subject of the third and fourth lines appears in the fifth line: 避虎狼。盟鷓鴣。是個識字的漁夫。Similarly, lines 3, 4, and 5 in 88: 冷淡交。唯三個。除此外更誰拆破。In song 93, lines 3 and 4 are governed by the same verb xiang, to be followed by an adversative sentence in the fifth line: 想着雨和雲。朝還暮。但開口只是長吁。The third and fourth lines of song 95 contain an adjunct of place for the fifth line: 野水邊。閑雲外。儘教他鷓鴣驚。The sixth and seventh lines often form a narrative sequence, as in 84, 86, 87, 90, 92, and 93; this sequence is clearly expressed in 91, ruo bu ... ze 若不... 則 "if not ... then," 94 dao 到 "yet" and 95, ye 也 "also." On the other hand, there is no sharp division between the fifth and sixth lines, as e.g. in 84, 85, and 92. One may now have a look at a whole song, the first one of a series of five by Guan Hanqing (song 89):

咫尺的天南地北。霎時間月缺花飛。手執着饞行盃。眼闔着別離淚。

剛則道得聲保重將息。痛煞教人推不得。好去者望前程萬里。

Seemingly close: far away is world's end.

In the twinkle of an eye: the moon wanes, blossoms fly.¹

My hands hold the fare-well drink.

My eyes are filled with parting tears.

I wish you "Take care of yourself."²

It hurts so much, I can't bear it.

Bon voyage! and much success!³

1 An allusion to a poem by Wen Tingyun entitled 和友人傷歌姬 (Wen Tingyun shiji, juan 4, p. 9b): 月缺花殘莫愴然。花須終發月須圓。 "The moon wanes, flowers fade, don't be grieved! Flowers must finally blossom [again], the moon must become full."

2 gang 剛 is here used in the meaning "only" (Zhang Xiang, 162 quotes a similar phrase from a taoshu by Zhou Zhongbin 周仲彬, see Quan Yuan sanqu 560-1: 剛道了個安置都別無話).

ze seems to be rather weak, perhaps in the meaning "only" as in Zhang Xiang, 49 or used like modern jiu 就, Zhang Xiang 46. I found no instance of gangze as a compound.

3 haoqu This peculiar expression can be found in Zhang Xiang, 693. zhe is here probably used as an "intensifier." Cf. Zhang Xiang's remarks on the similarity of zhe and yan 焉 (p.149).

This poem displays a rather narrative style, accompanied by an increase in the number of verbs, as compared with a more static style as in song 219 quoted above. Verbs and verbal constructions dominate: zhizhao, gezhaio, gangze daode (sheng), baozhong jiangxi, jiaren shebude, haoquzhe; other expressions have a dynamic character as well: chichide, shashijian, and tongshasha. Some of these expressions can hardly ever be used within the restrictions of a jinti shi, either because of considerations of tone patterns or because of the rhythmic pattern of a lüju. A short comparison with song 217 may illustrate this point. Except for lines 7, 10, and 11 each line contains at least one verbal expression: 屈指數春來, 彈指驚春去... 也要留春住, 問着無憑據... 不知那管兒是春住處.

Most of the verbs are used without any complement, except for wenzhao. Leaving the last expanded line aside there are no polysyllabic expressions such as chichide or tongshasha. It is quite difficult to find analytical grammatical categories to define polysyllabic expressions here referred to as a separate word class. I will confine myself to supplying a few examples from songs to the melody chenzui dongfeng as an indication of what I have in mind: 84,5是個 ; 84,7 一任他 (ta is here an expletive and should not be confused with the personal pronoun ta);¹ 85,3 一個罷了 ; 85,4 一個收了 ; 85,6 是兩個 ; 85,7 兩個笑加加的 ; 86,7 既不呵 ; in song 90, the pattern verb ze 則 verb; 91,3 沉了 ; 91,4 絕了 ; 94,5 腹便便 ; 95,5 收拾下 ; 96,5 儘教他 . The relative high frequency of such expressions was made possible by the fact that the number of chenzi admissible in this melody is much greater than in some other melodies; with the use of added characters some of the restrictions of a lüju disappear. This in turn causes an increased tendency towards a narrative style. The absence of a strict zhangfa may not only be

1 Cf. the textual variant 一任 for 一任他 listed in Yangchun -260-

due to the lack of a tight overall musical structure but also to other musical features permitting an increased use of chenzi. The use of chenzi as described here differs noticeably from its use by Zhang Xiaoshan referred to above.

Bobuduan

The addition of chenzi does here not result in a marked increase in complicated verbal structures. There do occur some polysyllabic expressions such as 97,6 再不復 ; 101,5 到不如 ; 101,6 慢慢的 . Verbal complements do not lack altogether: 98,6 看了 ; 102,6 拖得 . Chenzi cannot be isolated in an objective way; one may however suggest that a number of verbs acting as lingzi 領字¹ are, in fact, chenzi: 102,3 就 ; 102,4 是 ; 102,5 怕 ; 103,3 伴 ; 103,4 似 . Similarly, some polysyllabic expressions at the beginning of a line are probably chenzi: 97,6 再不復 ; 98,6 且看了 ; 100,6 一日一個 ; 101,6 慢慢的 ; 102,6 拖得人 ; 106,6 你莫不 . As could be expected from the formal structure of this melody lines 4 and 5, at times including the third line, form a group of often parallel lines. In some cases, initial conjunctions further enhance the coherence between these lines, as in 101,4 and 101,5 便縱有 ... 到不如 "even if there are" ... "but not as good as;" lingzi are used in 103,4 and 103,5 to underline the parallelism of both lines: 伴, 似 .

Tensions and movements are for a considerable part effected through the use of antithetical lines. In 97, 3 龍樓鳳閣 "dragon tower and phoenix pavilion" as symbols for "palace life" contrast with 綠水青山 in the fourth line; "green water and blue mountains" stand here for "nature", a "natural," unrestricted life.

1 On lingzi, see Huang Xuwu, Shi ci qu congkan, esp.144.

In 99, the fourth and fifth line are antithetical: 單單正明酒一盃。曹公身後墳三尺。This is likewise the case in 104, 3 and 4 even if these lines lack a strict grammatical parallelism: 潮來潮去厚無定。惟有幽巖古青。The never resting tides (line 3) contrast with the seemingly unchanging mountains (line 4). Poets do not keep to the same semantic structure. At times, all three seven character lines are parallel, even if the antithesis is reserved for lines 3 and 4 on the one hand and the fifth line on the other, as in 102: 就鵝毛瑞雪初成臘。見蝶翅寒梅正有花。怡羊羔美酒新添價。Parallelism in all three lines may also be observed in 106, 3-5: 丹楓醉倒秋山色。黃菊彫殘戲馬臺。白衣盼殺東籬客。

Parallelism is very skilfully applied in 100, 4 and 5:

紅日如奔過隙駒。白頭漸滿陽花雪。

"The red sun seems to rush, like a [running] foal observed through a cleft; the white head becomes gradually filled with blossom-white snow."¹ Both lines symbolize the quick passing of time. Superficially viewed these lines are antithetical: "red sun" and "white head" contrast as well as "seem to rush" and "gradually filled." A different technique is used in song 98 to achieve the formation of a group of lines (2,3,4 and 5):

讀讀畫。讀畫復索題橋柱。題柱雖乘駟馬車。乘馬誰買長門賦。

At the beginning of each line the last words of the preceding line are repeated. Although in most songs lines 1,2, and 3 are closely connected one cannot speak of a clear-cut tripartite structure of the melody bobuduan. The first and second lines are usually not parallel, yet form a small group by themselves: for instance, 99, 1 and 2 路傍碑。不知誰; 104, 1 and 2 浙江亭。

1 This interpretation of the "foal" image is corroborated by a commentary to a passage in the Liji 札記 (Liji jizhi, XIII, 38, p.): 孔氏曰... 駟馬峻疾。空隙狹小。以峻疾而遇狹小。急速之甚。

看潮生。 There are differences in the way the seven character lines are joined together. In songs 97, 101, and 104 the last two lines form a group; in 97, yan"the swallows" of line 5 is the subject in the last line: 舊時王謝堂前燕, 再不復 海棠庭院。 The last two lines of song 101 contain allusions to the same story.¹ The subject of 104,5 is perhaps also the subject of the last line: 子陵一釣多高興, 關中取靜。 In songs 98, 99, 103, 105 and 106 the last line contains a kind of "conclusion" added by the poet to "summarize" his sentiments. The various ways in which the melody may be given its semantic structure "zhangfa" were largely predictable from the formal structure suggested previously. Chenzi are confined mainly to the last line. None of the songs from the Yangchun baixue presents a narrative similar to the songs to the melody chenzui dongfeng. Even if a song contains a direct address to the listener as in 100 or 105 the songs are nevertheless characterized by the presence of retarding, "philosophical" elements, mostly in the seven character lines. This is especially noticeable in song 104:

¹ See Morohashi, 17697.51 quoting from a text inaccessible to me: 事文類聚: 子綽至帳下, 飲羊羔酒, 瑤甚低唱耳。陶愧之。陶 refers to 陶穀(宋)。

浙江亭，看潮生。潮來潮去原無定。惟有西山藹古青。子陵一釣多高興。
關中取靜。

At Zhejiang Pavilion¹

I watch the tide to be born.

Floods rise and recede, never come to stay.

Only the Western Hills remain green from times immemorial.²

Just one angle: how great is Ziling's pleasure!³

Amidst all noise he gains tranquillity.⁴

1 浙江亭 can refer either to a specific pavilion called 浙江亭 "Zhe River Pavilion" or to a pavilion close to the river in general, "at a pavilion on the banks of the Zhe." See Qiandao Linan zhi, juan 2, p. 50.

2 The ever-changing floods may well refer to the human world in its transience: a similar idea is expressed in the following lines by Liu Cang 劉滄 in his poem entitled 長州懷古 :
千年事任人何在。半夜月明潮自來。 (Quan Tang shi, juan 86, p. 6787). The oncoming flood on the Zhejiang river not far from Hangchow was and is still one of the most famous spectacles of this region and has often been celebrated in poetry. See Zhou Mi, Wulin jiushi, 381, section 觀潮, and p. 475 where a Zhejiang ting 浙江亭 is mentioned, too. See also Tian Rucheng, Xihu youlan zhi, 284 ff., esp. 290 ff. with a selection of relevant poems; Tian Rucheng, Xihu youlan zhi yu, 361; on p. 118 the absence of waves in the flood is interpreted as an omen connected with rebellions before the overthrow of the Yuan dynasty.

3 Ziling is another name for Yan Ling 嚴陵. When young he

and the man who was to become emperor Guangwu 光武 of the Later Han were close friends; later on Yan Ling refused to accept an invitation to Guangwu's court and preferred to continue his life far off from the busy (and sometimes dangerous) world of politics. The place where he is said to have been angling (one of the favourite pastimes of a recluse) is called Yan Ling Lai 嚴陵灘 to the south of Tonglu 桐廬 in Chekiang (also called Yanlai or Shouqian bu 收轄埠).

4 This expression appears also in Xixiangji, Yuanqu xuan waibian, 291, third part, second act, aria shuahaier.

A word has to be added about the allusions employed by Ma Zhiyuan in these songs to the melody bobuduan. For the most part, they form part of the formulaic language of Yuanqu, a fact which is not very surprising, since Ma himself was one of the most famous dramatists of his period. Below follows a short list of such expressions which are also very frequently seen in Yuan zaju: 97,5 王謝堂前燕 ; 98,3 題檣柱 ; 98,5 長門賦 ; 101,1 and 3 孟襄陽... 凍騎驢灞陵橋上 ; 101,6 淺斟低唱 ; 105,5 屈原 沈死由他信 , 103,6 楚三閭 ; 106,4 戲馬臺 . The following four character expressions do also frequently appear in qu texts: 97,3 綠水青山 ; 97,4 王謝堂前 ; 101,6 淺斟低唱 ; 104,6 閨中取醉 ; 106,6 子猷訪戴 .

Qingjiangyin

Among the seven songs contained in the Yangchun baixue four songs by Zhang Xiaoshan lack chenzi altogether; quite a few chenzi are added in the last line of the three songs by Guan Suanzhai. One wonders whether the exclusive appearance of chenzi at the end of the melody points to musical features similar to those of the melody bobuduan. The first two lines together serve as an introduction in all songs; the third and fourth lines form a couplet. Although season words occur in all four songs by Zhang Xiaoshan they do not form a cycle on the four seasons. There are indications that Zhang conceived of the four songs as a cycle nevertheless: in all songs, birds or plants are introduced in the third or/and fourth lines: 梨花÷柳絮, 鶯呼綠柳卷÷燕舞紅簾畫, 鴉眠-蝶舞, 松風-槲葉. In three songs the time of the year adds to the somewhat melancholic, dreamy mood: spring and autumn are nearing their end:

110,4 卷將半 ; 112,4 秋花瘦 ; 113,5 春自老 。 Wine , often a means of escape,¹ is referred to in three songs: 111-113.²

There are numerous expressions denoting "lingering" or a situation which has not yet reached its final state: 110,3 未圓 ; 110,4 將半 ; 110,5 夜長 ; 111,1 閑 ; 111,2 倦 ; 112,3 閑 ; 113,5 春自老 。 There is a certain contrast between this mood and some of the scenery referred to in these songs: 110,2 windgusts and showers 風雨相攔斷 ; 111,3 and 4 crying orioles and dancing swallows 鶯呼燕舞, and west wind blowing through the willows on the banks of the lake 西風又吹湖上柳 。 One is tempted to refer to the fanchen technique mentioned above. This technique is also applied in song 113; the loneliness and silence dominating the first two lines is given greater stress by introducing the sound of the pine trees in the next line, seemingly the only noise perturbing that silence:

1 See Liu, The Art of Chinese Poetry, 58f.

2 In song 112 it is expressly denied that it is the pleasure of drinking as such that is being sought: "his mind is not set on the wine." See p. 345. (風流醉翁不在酒)

門前好山雲占了。盡日無人到。松風響翠濤。嫩葉燒丹竈。先生醉眠
春自老。

qingjiangyin

113

Zhang Xiaoshan

The beautiful mountains in front of my door are occupied by
clouds.

All day long there is nobody who comes.

Wind in pine trees makes green waves rustle.¹

Oak leaves burn in the cinnabar stove.²

While the master is drunk and sleeps, spring becomes old by
itself.

1 See Nanshi, Tao Hongjing zhuan, juan 76, p. 27251:

特愛松風。庭院皆植松。每聞其響。為樂。 Tao Hongjing was famous for his knowledge of Taoism (including alchemist practices) and is, among other things, known for his love of pine trees the sound of which he enjoyed very much.

2 Quercus dentata; often used as firewood.

Similar sounds figure prominently in the first and the last lines: 113,1 men, qian, shan, zhan, and 113,5 xian (sheng), mian, (chun). In the second line, ren dao echoes zhan liao of the first line. The parallelism of lines 3 and 4 is further enhanced by the use of repeated sounds at the beginning of these lines: songfeng, xieye. These sound patterns contain a hint towards the semantic structure present in Zhang's songs. In the centre of the melody stands a couplet of two lines, preceded by an introductory part of two lines and a final part of one line only. A comparison with the formal structure shows that only with regard to the second line does this semantic structure not follow the formal structure. Although Guan Suanzhai uses numerous chenzi they contribute, to some degree, to the strengthening of the zhangfa. Chenzi are only added in the first and last lines, thus increasing the contrast between the shorter five character lines and the longer ones. Parallelism in lines 3 and 4 is especially strong in 108 and 109: 昨日_一今日_一 ; 醒了_一臥了_一。

Shouyangqu

The structure of lines 3-7 of the melody chenzui dongfeng is very similar to that of lines 1-5 of the melody shouyangqu. Consequently one may expect some of the characteristic features of chenzui dongfeng in songs to this melody.

Chenzi added in the first two parallel lines do not destroy that parallelism: so in 114 酒可紅雙頰, 愁能白二毛 ; 121 逢着的
嚙, 撞着的撐 ; 117 貴妃親掌硯, 力士與脫靴 ; 118 胡李
得賽, 熱蕪得極 ; 119 全無思娘意, 却有愛女心 ; 120 酒醒後離
書舍, 沉醉也上釣舟 ; 123 一個諾般約, 一個百辜通 ; 124 一個單身漢
一個寡婦人 ; 129 裝呵欠把長吁來應, 推眼疼把珠淚掩。

There is one exception in song 162: 實心兒待, 休做謊話兒猜。 Yet even here in these lines, antithesis is present between the expressions "honestly" and "lies." Although lines 3 and 5 are formally parallel the number of chenzi added in each line may vary (114, 115, 119, 132, 138, 171). Among the final three lines there seems to be no fixed rule as to which line may be extended: in 129, a fourth line with eleven characters is flanked by eight character lines. In 132, the last line is considerably longer than the preceding ones. Some writers show a marked tendency to keep the length of lines 3 and 5 equal: Guan Yunshi, Lu Shuzhai, and to a lesser degree, Ma Zhiyuan. There are only a few exceptional songs in which the first two lines are not parallel (122, 143, 145, 147, 156, 157, 158). If not by parallelism they are sometimes connected through enjambement, by forming together one grammatical sentence: 157, 從別後音信杳 ; 158 公問事說與他 ; 167, 相思病怎地醫 ; 166, 他心畧咱便搖 ; 174, 因他害染病疾 . In 143, the first two lines share the same subject: 橫江酒味轉佳。 Groups of three characters at the beginning of lines 1-3 in song 129 suggest that they all belong to the same group. The first two lines are, however, more closely united by the use of the same grammatical construction (ba+object+verb) in a parallel position: 裝呵欠把長吁來應 ; 推眼疼把珠淚掩 ; 伴咳嗽口兒裡作念 . As in song 89 complicated verbal constructions and polysyllabic expressions play a considerable role in this song; apart from the first three sentences there are in addition a construction with an inversed object 將... 啗 , a polysyllabic expression 再三不住的 and a verb with a complement 思量煞 . A few examples from other songs may serve as an illustration for the fact that these features are extremely common in songs to this melody generally: 114, 3 儘可開懷抱; 114, 5 且休教 ; 115, 3 漸疏了歡笑;

115,4 近來都忘了 ; 115,5 誰信道 ; 116,3 多般兒 ; 116,5
越彈着不離 ; 117,4 醉穿麥糊, 將一便寫 . Guan Yunshi's songs
are characterized by the relative absence of such features, ex-
cept perhaps for 137,5 起頭兒 and 133,5 汗溶溶 .

The only other writer to be consistent in the avoidance of
polysyllabic expressions is Lu Shuzhai. Below follows a trans-
lation of a song by Guan Suanzhai in which the first three lines
present a rather general picture of what seems to be the Hanshi
festival; in the last two lines attention is focussed on a
lady (or girl?) who is the subject proper of this song. A dif-
ferent structure is expressed in song 139, a song with a most
unusual theme: it is, in fact, a recipe. In 139, lines 3 and
4 deal with the preparation of the fish. The next translation
presented here (160) will be discussed on pp. 275-6.

擔春盛。問酒家。綠楊陰似開圖畫。下秋千玉容強似花。汗溶溶。
透入羅帕。

shouyangqu

133

Guan Suanzhai

Spring: I carry a basket,¹

Ask for a wine shop.

Shadows of green willows, like an unrolled painting.

Stepping from the swing: her face is fairer than flowers.

Soaked with sweat: her silken kerchief.

1 Lit. "I carry a 'spring basket.'" This expression refers to a basket used for outings in springtime. Compare the passage that appears in act three of the drama Laoshenger (Yuanqu xuan, 377): 我將着這春盛擔子。

Sui Shusen comments: "擔春盛 makes sense; in the Xuben cheng is changed to ang 盎." It seems that Xu Naichang did not know the expression chuncheng and altered the text in order to make it easily understandable." This is probably the reason why Sui adds that the original version also "makes sense."

The scene of the drama Laoshenger where the spring basket is mentioned is set at the time of the Hanshi festival during which customarily swings are set up everywhere. Swings are also mentioned in this song and I assume that the spring basket as well as the swings indicate that this song describes a scenery during the time of this festival. On Hanshi, see p.381.

金刀利。錦鯉肥。更那堪玉葱纖細。添得醋來風韻美。試嘗道甚
生滋味。

shouyangqu

139

Li Shouqing

The gilded knife is sharp.

The colourful carp is fat.

Served¹ with snipped onions.²

I add some vinegar to improve the flavour:

I taste it³: how delicious!⁴

1 gengnakan has the meaning 兼之 (to combine); see Zhang Xiang, p.265; cf. Ma Zhiyuan's taoshu yexingchuan, aria bobuduan, Quan Yuan sanqu, 269: 更那堪竹蕪茅舍。

2 yucong are very small onions; for that reason I took the liberty to translate "snipped onions" in order to reproduce the image of "small" onions.

3 dao is a verbal suffix similar to 得 or 到; see Zhang Xiang, p.422, p.424.

4 shensheng "what." sheng is used here as an auxiliary word (Zhang Xiang, 168). One might as well try to explain sheng as an intensifier (Zhang Xiang, p. 166); in this case shen should be interpreted as "just this" (Zhang Xiang, 155 猶是也正也莫也)。I am opposed to this interpretation because sheng seems to be almost exclusively used as a modifier for verbs expressing emotions.

The Xu Luguibu contains a background story on the origin of this song (p.162).

"Lan Chufang comes from the western region. He is a yuan-shuai 元帥 from Kiangsi widely known for his achievements. He has an impressive appearance, is ingenious and clever. When Liu Tingxin 劉廷信 was in Wuchang he made songs using [Lan's] rhyming characters. They were often compared to Yuan [Zhen] and Bai [Juyi]. Once it happened that a famous concubine called Liu Foxi 劉習惜 cut up a fish at a party; Lan sang off-hand a song to the melody Luomeifeng:

The gilded knife is sharp.

The colourful carp is fat.

Served with snipped onions.

Liu added (lit. "continued"):

Get some vinegar to improve the flavour

So that it really suits my taste.

Gifted and talented people are really not often met with."

An yuanshuai was a military leader in the Yuan dynasty (Ratchnevsky, Un code des Yuan, p.93, note 1).

On the different attributions of authorship, see Suibien, p. 42.

人千里。愁萬縷。望不斷野烟汀樹。一會價上心來沒是處。恨不得待跨
鸞歸去。

shouyangqu

160

Ma Dongli

He's away a thousand miles.

I'm haunted by ten thousand sorrows.¹

I see no end to the misty trees and the river bank.

Suddenly despair fills all my heart.²

I wish I could fly to him on a luan.³

1 li is almost used like a "numeral classifier" for "sorrow."
Compare Sadula's poem entitled 織女圖詩：愁腸九曲細于絲。

萬縷春愁正如織

(quoted in Peiwen yun-

fu 1711.1; I did not see it in the SBCK edition of Sa Tianxi
shiji). Compare Dongxixiang, p.45, melody bimudan:愁如織，
and 愁萬結 and 柔腸千萬結 from a taoshu in the Suibien, p.157.

2 Zhang Xiang, p.506 defines mo shi chu as 猶云沒辦法也。

3 Name of a fabulous, female bird; I am not sure whether in this
context any specific allusion is intended.

A structure similar to that of song 133 is encountered in song 160 (translation on the previous page). The first two lines are strictly parallel: ren refers to "the other," chou to the sorrow of the narrator. The semantic parallelism between qianli and wanli is underlined by a parallel sound pattern. In the third line, jing 景 "scenery" is introduced. Unfathomable mist increases the feeling of distance and separation. The cool, almost detached mood of the first three lines is abandoned in the last two lines which express the thoughts of the narrator in the form of a (silent) monologue. This rather emotional approach is accompanied by a change in style. Polysyllabic expressions appear in lines 4 and 5: yihuijia, shangxin lai, mo shi chu, hen bu de. The static, lyrical lines 1,2, and 3 contrast with a narrative style in the last lines. One observes a similar change in style in a song to another melody (deshengle, no. 232) the translation of which follows on the next page. The first three lines are purely descriptive scenery jing without the intrusion of a particular mood qing. In the fourth line a sad mood is announced through the introduction of the (wailing) cry of the geese. The last line contains a (silent) monologue as in the example quoted above. Chenzi are added in the last two lines only, with a number of polysyllabic expressions: yayade, zesheng bu, shaodai (ge) ... lai:

紅日晚，殘霞在。秋水共長天一色。寒雁兒呀呀的天外，怎生不捎帶個字兒來。

deshengle

232

Bai Renfu

Red sun: it's late.

Afterglow.

Autumn waters merge with the hue of the sky.¹

Cold geese crying ya-ya at the back of beyond.²

Why don't they bring a letter to me?

1 The first few lines lean heavily on Wang Bo's famous preface

滕王閣詩序 :

落霞與孤鶩齊飛，秋水共長天一色 (Wang Zian ji, juan5, p. 2a).'

2 "Cold geese", i.e. geese in autumn or winter time.

There are other songs which contain a direct address to the listener to that song, as in song 174 or in song 114. In song 174 the address covers lines 3 to 5; these lines are moreover distinguished by the repetition of the word xiangshi (men) "friends!" In both songs the connection between the first two lines and the next lines is rather loose. In song 114, the fourth line is a quotation from a famous poem by Li He and as such stands somewhat isolated between the third and fifth lines; these lines belong to the same chain of thought: although one could reveal one's thoughts one should not do that.

因他害。染病疾。相識每勸咱是好意。相識若知咱就裡。和相識也一般
憔悴。

shouyangqu

174

Ma Dongli

Because of him!

I've fallen ill.

Friends, it's kind of you to reason me out of my sorrow.

Friends, if you could look into my heart,

Even you, friends, would be grief-stricken.

酒可紅雙頰。愁能白一毛。對尊前儘可開懷抱。天若有情天亦老。且休教
少年知道。

shouyangqu

114

Yao Muan

Wine can redden both cheeks.

Sorrow is able to cause grey hair.

In front of the goblet you can reveal your secret thoughts.¹

Should heaven have feelings heaven would grow old, too.²

Don't let youth come to know this.³

1 Lit. "completely reveal your harboured feelings."

2 This line is a quotation from a poem by Li He entitled

金銅仙人辭漢歌 (Li Changji geshi, juan 2, p.66).

Frodsham translated this line as follows: "If God could suffer as we do God too would grow old." (The Poems of Li Ho, 66-67)

Chao Yeh Chia-ying also discussed this line: "The pathetic fallacy is not uncommon in Chinese poetry. Li Ho writes: 'If the sky has feelings, the sky is too old,' and Li Shang-yin: 'Catkins scatter and threads bind, until the sky too is confused.' Here the ordinarily impersonal sky is as subject to ageing as the poet or is as confused as he." ('too old' should be a printing error for 'old, too'.)* In my opinion, "sky" is too material, whereas "God" will usually be associated by a Western reader with a monotheistic god of the western tradition. For that reason I decided on the translation "heaven."

3 There is a variant in the Liyuan yuefu: 消磨了五陵年少

"No trace of the youth from Wuling" (lit. "vanished is ...").

The expression Wuling nianshao seems to originate from a poem

* Chao Yeh Chia-ying, Wu Wen-ying's Tz'u, 64.

by Li Bai entitled 年少行 (Li Taibai shiji, juan 6, p. 8a).

I could not find any special meaning attached to this expression which also occurs in Bai Juyi's 琵琶行 (Baishi changqing ji, juan 12, p. 33b). The "Five Tombs" 五陵 are the tombs of emperors of the Han dynasty to the north of Changan; this place is also known because it was the residence of many wealthy and carefree people. From there, Wuling nianshao should refer to rich and carefree youth. In this rather vague sense it is also found in the drama Zhui Han Xin (Yuanqu xuan waibian, p.550, aria zuichun-feng).

一個錢般韻。一個百事通。小書生玉人情重。鼓三更燭滅黑洞洞。你道是
不曾時說夢。

shouyangqu

123

Anonymous

The one is refined in every way,

The other well versed in a hundred things.¹

The young scholar and his lady: passions are strong.

The beat of the third watch: the candle's snuffed out, it's
pitch dark.

You say: "I didn't do it." Nonsense!²

1 The attractiveness of the lady and the knowledgeable man are
also the subject in song 312, 3 and 4: 我文章你艷粧

2 shuomeng is probably an abbreviation of 說夢話 "to talk
nonsense."

Direct speech and reported speech appear in the last line of this song (123). At this point I would like to raise the following question: what was the frame of reference for a song like this? Does it depict a story experienced by the author? Or a purely imagined story? One may notice that the next song 124 is very similar to 123, and both are perhaps part of a series of two (or more) songs. The situation depicted here - a nightly rendezvous between a scholar and a lady-is one of the stock situations in Yuan and later drama. In the case of 123 and 124 there is no need to suspect that they originally formed part of a Yuan drama. There are cases when a xiaoling song had actually been taken out of a complete taoshu.¹ One may have a look at song 118. The situation is again one which is very common in Yuan drama-a lover is surprised by a husband. The last line ends in the question: "How can I hide myself?"

The narrative is interrupted before the tension is solved. One cannot, of course, exclude the possibility that this song was composed as an independent song, yet serious doubts remain. In song 128,5 the personal pronoun an is used instead of the more common wo: 也消得俺惜花人團弄。

This pronoun occurs only twice in the xiaoling of the Yangchun baixue, the other instance being 188,6: 教俺也頻頻的勤相見。

It is, however, very common in drama and early novels.² As in song 118, the last line of 128 leaves the listener with the question "what next?"³ Another problem is connected with song 129.

¹ One of the reasons was that some individual songs were quoted in other anthologies. Cf. Yangchun baixue, 172, commentary.

² One example may suffice: Shuihu zhuan, juan 1, p.4: 俺從京師來到此

³ According to Nanju yanjiu, 253 tuannong means "to devise means to achieve a goal;" this expression in particular demands a continuation of the song: "it is necessary for ... (me) to devise means."

裝呵欠把長吁來應。推眼疼把珠淚掩。伴咳嗽口兒裡作念。將他諱名兒再三不住的喏。思量煞小卿也變漸。

shouyangqu

129

Anonymous

Disguised as a yawn: a long sigh is my response.

I pretend irritated eyes: my tears I wipe off.⁴

I feign a cough: mumbling a few words.¹

His personal name I repeat without end.²

Longing for each other: Xiao Qing, and Shuang Jian.³

1 nian "to think of," "to pray to," here: "longingly mumble."

2 喏 corresponds to modern 愜 "to think of, keep in one's mind."

3 In spite of tremendous efforts by scholars the story in which Xiao Qing and Shuang Jian figure prominently is still known in its barest outlines only; it centers around a tea merchant called Feng Kui 馮魁 who vies with Shuang Jian for Xiao Qing. For detailed discussions of the story, see Yan Dunyi, Yuanju zhenyi, 667-684, esp. 677. See also Qian Nanyang, Song Yuan nanxi baiyi lu, 112ff., and Lu-Feng, Nanxi shiyi, 177. Cf. Qian Nanyang, Song Yuan xiwen jiyi, 270; Tan Zhengbi, Huaben yu guju, 20, 310, 312; Zheng Zhenduo, Cilin zhaiyan, 646; Tamori Noboru, Ba Chien zatsukō, 97. References to this story appear in the Yangchun baixue in songs 151, 199, 204, and on pp. 115, 143, 147, 179, 180, 130, and 132. See also Ren Zhongmin, Quxie, juan 2, 64a-68b, on allusions in other sanqu.

4 Very similar lines appear in a taoshu ascribed to Wang Shifu (Yan Dunyi, Yuanren zaju gouchen, 29ff.): 我這裡揀不住長吁，搵不乾淚點，... 兀的不虧負殺小卿變漸。(entitled 蘇小卿月夜貶茶船, to the melody fendieer).

Viewed superficially this song retells the story of Xiao Qing and Shuang Jian. It is known that such references need not be interpreted this way; the subject of such a song may be somebody else who is only likened to these well known figures.¹ A full understanding of song 129 requires in addition a detailed knowledge of the story here referred to; unfortunately it is not known any longer but for its barest outlines. References to such stories are not uncommon in Yuan drama; they are also found in song 119,³ 不似您雷缺胡武德

Different stories around Li Taibai have found their way into song 117.³ It is also an open question whether song 122 presents a simple retelling of a well-known story.⁴ There seems to be no way to ascertain the frame of reference for the last line in song 132 with its allusions to three different historical figures. The extensive use of allusions

1 Yan Dunyi, Yuanju zhenyi, 679: ... 這些句語雖牽連到雙蘇之事, 但明係他人口中, 拿來當做榜樣的引用語, 決不像且不能是蘇卿本人的聲氣... 故蘇卿只是娼妓之自喻。

2 Reference to the drama Qiu Hu xiqi (Yuanqu xuan, 542ff).

3 Cf. Waley, Li Po, 25, and Jingu qiguan, juan 6, 52ff. .

4 Cf. Yuanju suyu fangyan lishi, p. 81, entry 火燒柵欄.. .

and stereotypes makes it difficult, if not impossible, to interpret these songs as "individual" songs. This is also the case in a song like 126 in which the latter part is a quotation from an extremely popular ci song.¹ The problems raised above appear mainly in anonymous songs, which makes it perhaps a bit more likely that these songs were indeed once taken out of a taoshu. Yet even in a song by Lu Shuzhai (142) one observes that the first lines are filled with very conventional phrases, 詩難
詠，畫怎描， whereas the last two lines are almost literal quotations.²

In some songs one can be quite sure that references to stories function as simple allusions, and that no retelling is intended; so in song 151, the last of a series of eight songs on the "Eight Sceneries of Xiaoxiang."³ The allusion to Xiao Qing and Shuang Jian has here the function of conveying a particular mood in a song that deals with "the Autumn Moon above Lake Dongting." To give a final illustration of a style typical for songs of the melody shouyangqu I would like to present a translation of song 167:

1 Liu Yong's ci to the melody yulinling entitled 秋別 (Yuezhang ji, p. 10): 今宵酒醒何處。楊柳岸，曉風殘月。

2 See p. 263.

3 On the topography of Xiaoxiang; 潇湘 in this context, see Li Deji, Mi Feide bajing shi, 47; a good account on the origin of this topic for cycles of eight poems, see Yakō shiwa, 249-51.

相思病。怎地醫。只除是有情人調理。相偎相抱診脈息。不服藥自然圓
備。

shouyangqu

167

Ma Dongli

Lovesickness.

How to cure?

Only a lover can deal with it.

Huddling and cuddling he feels her pulse.¹

Without taking medicine she will be all right.

1 The expression 相偎相抱 or 相抱相偎 is quite common in Yuanqu; see, e.g., the drama Qiu Hu xi qi (Yuanqu xuan, third act, melody yaominge, p. 551); an anonymous song shuixianzi (Quan Yuan sanqu, 1757) and Guan Yunshi's song to the melody hongxiuxie (Quan Yuan sanqu, 363).

Here as in some other songs rhetorical questions are used in a way seldom or never encountered in so-called classical poetry. In song 158,5 the rhetorical question is put in a form commonly seen in Yuanqu: 我心裡怕那不怕 "In my heart I'm afraid; why shouldn't I?"¹ The resulting pattern of rhythm and tone prevents the use of such probably highly colloquial phrases in more traditional forms of poetry, such as the jinti shi. It was suggested that similarities in the formal structure of the melodies chenzui dongfeng and shouyanggu would result in a number of common features.

There is a lack of a clear-cut semantic structure as well as an absence of a line commonly acting as a turning point. In both melodies this may be due largely to the absence of a significant number of parallel lines as well as to the fact that there seem to be few restrictions on the use of chenzi. Because of these factors these melodies lend themselves for song texts in which narrative or purely descriptive passages, direct and indirect speech and silent monologues play an important role. Static or "balanced" lyrical passages are very rare. Although a detailed comparison lies beyond the scope of this thesis it is suggested that similar features appear in numerous taoshu melodies and in Yuan drama.

Concurrently with the increased use of chenzi more complicated verbal structures and polysyllabic expressions are used.

¹ The formula y 那 不 y appears also in Dongxixiang, p.18, banshediao qiangtoushua 百媚的龐兒好那不好 and p. 37, zheng-gong tuobushan 怪那不怪. See also the drama Hehanshan (Yuan-qu xuan, 127, second act, luosiniang aopian) 我可畏怕也那不怕。

These are tendencies which can hardly be described by any strict rules. Not all songs share the same amount of chenzi, and not all are characterized by a narrative style. On the other hand, retelling of a story is not bound to a melody of this type. A good case in point is perhaps Guan Hanqing's song about Shuang Jian and Xiao Qing to the melody biyuxiao with a very well organized semantic structure in which chenzi are exceedingly rare.¹

Dadege²

In spite of the fairly regular formal structure with three lines of the same structure in its middle part Guan Hanqing avoids giving them the same length in his songs to the melody dadege.³ The fourth line is almost never expanded (except for chenzi in song 199). Some of the neighbouring five character lines consist of as much as nine characters! The addition of chenzi in line 5 results often in a line not very different from the following seven character line (esp. song 197 那裡是清江江上村。香閣裡冷落誰歇問, also 195, 198, 199, 200). The third line, a basically five character line, is usually expanded into a seven character line. Together with the initial three character lines these three lines form one group of a type quite common in a number of Chinese songs. The third line is often joined to the two preceding ones by such particles as 還是 (194), 偏那裡 (195), 便做 (196), 正 (198 and 199), 疑怪他 (201), and 再不見 (202). After these introductory remarks one may now have a look at song 196.

1 Song 204.

2 On the name of this melody, see Dolby, Kuan Han-ch'ing, 27.

3 These are the only extant songs to this melody.

風飄飄雨蕭蕭。便做陳搏睡不着。懊惱傷懷抱。撲簌簌淚點拋。

秋蟬兒噪罷。寒蛩兒叫。浙零零細雨打芭蕉。

dadege

196

Guan Hanqing

Wind whirls around.

Pouring rain patters.

Even a Chen Tuan could not sleep.¹

Chagrin hurts my feelings.

Unceasingly my tears flow.²

When the cicada stops the cricket begins - -

The wind sighs; drizzling rain beats the banana leaves.

1 便做 "even." See Zhang Xiang, 119. Chen Tuan is a Taoist philosopher of the Song period (Songshi, juan 457, p. 5648.4). He figures as the main character in Ma Zhiyuan's drama Chen Tuan gao wo (Yuanqu xuan, pp. 720-732). It contains several allusions to Chen's fondness of sleeping -together with drinking and angling one of the favourite pastimes of a recluse. See, e.g., p. 727, third act, daodaoling. Other references to Chen: drama Yueyang lou, Yuanqu xuan, p. 626, duanzhenghao; Suibien, p. 182, in a taoshu by Pucha Shanchang, zhumating. The list is far from being exhaustive.

2 撲簌簌 lit. "rapidly flowing" or "hanging down."

The first two lines provide the setting "on a windy, rainy day" which is qualified in the third line, "so restless and noisy that nobody could possibly sleep." The parallel lines four and five focus on the mood of the narrator. The last two lines present a return to the topic of the initial lines, "scenery." In the first two lines, the scenery depicted there was certainly not pleasant, but for the rest without specific emotional overtones. In the last two lines, nature seems to suffer as the narrator does: cicada and cricket cry, and banana leaves are beaten. One may easily discover a tripartite structure in this song. In this song as well as in some others Guan Hanqing shows his preference for the use of numerous onomatopoeitic words and sound patterns. Parallelism in the first two lines is accompanied by parallel sounds: piaopiao and xiaoxiao. The sound of the rhyming character "-ao" appears several times within a line: line 4, aonaq, line 6, saq. Sanyinyu¹ appear twice, in the fifth and seventh lines. Because of the parallel position of pususu and xilingling at the beginning of the line a close association is created between these words denoting tears and rain. The widespread use of sanyin is one of the typical stylistic features of Yuanqu, especially drama, and it is perhaps not surprising that Guan Hanqing, the famous dramatist, displays a fondness for sanyinyu.

1 I have chosen this term following Yoshikawa Kōjirō (Gen zatsu-goki kenkyū, 464) who calls them 三音の言葉 .

In songs to the melody dadege one notices the following sanyinyu:
194,5 虚飘飘 ; 195,7 瘦岩岩 ; 197,1 雪纷纷 ; 198,2 导凄凄 ;
199,7 净清清 . Strictly speaking there are two kinds of sanyinyu which are not always neatly distinguished. The first one consists of an initial adjective followed by two identical characters, the second kind begins with an initial substantive. Below follows a list of sanyinyu according to the two different kinds:

I. Guan Hanqing 199,7 净清清 ; 213,5 媚孜孜 ; 213,6 颤巍巍 ;
194,5 虚飘飘 ; 195,7 瘦岩岩 ; 89,6 痛煞煞 ; 196,5 撲簌簌 ;
196,7 浙零零 .

Anonymous 128,4 嬉的的 ; 123,4 黑洞洞 ; 442,6 净清清 .

Ma Zhiyuan 163,3 嬉滴滴 ; 158,4 夸可可 ; 171,5 净清清 ;
163,5 瘦厥厥 .

Lu Shuzhai 243,3 瘦駸駸 ; 243,4 嬉滴滴 .

Zuoshan 184,4 哭啼啼 ; 192,6 哭吟吟 .

Feng Haisu 306,4 恨冲冲 ; 420,5 恨匆匆 .

Hu Zishan 85,7 笑加加 .

II. Guan Hanqing 196,1 风飘飘 ; 196,2 雨潇潇 ; 197,1 雪纷纷 ;
198,2 景凄凄 .

Zhang Xiaoshan 332,7 马萧萧 ; 305,4 夜漫漫 ; 94,5 腹便便 .

Guan Suanzhai 133,5 汗涔涔 .

Liu Taibao 453,2 色苍苍 .

Yang Xian 295,1 柳阴阴 .

Zuoshan 184,4 淡盈盈 .

Anonymous 444,4 夜迢迢 .

1 A number of sanyinyu appear in Liang Tingnan's Quhua, juan4, 9b ff.: 曲覺字多新異者今摘錄之 . Liang does not distinguish these two varieties: 净清清..虚飘飘...淡盈盈..夜迢迢.

In spite of the fact that Liang Tingnan listed among such sanyinyu those which consist of an initial substantive I think that that type is less typical for Yuan literature. It can already be seen in the Chuci.¹ The table below lists the frequency of sanyinyu according to the melodies in which they occur:

dadege I: 5, II: 4 .

shouyangqu I: 6, II: 1 .

biyuxiao I: 2, II: 0 .

chenzui dongfeng I: 2, II: 1 .

chusheng yueer I: 1, II: 1 .

dianqianhuan I: 2, II: 0 .

panfeiqu I: 2, II: 1 .

xiaotaohong I: 1, II: 2 .

heiqinu I: 1, II: 0 .

mantingfang I: 0, II: 1 .

ganheye I: 0, II: 1 .

In the first place they do not appear in melodies which are characterized by the addition of few chenzi only. By far the most sanyinyu are encountered in melodies with a less rigid formal structure and a tendency towards permitting chenzi. The more or less liberal use of chenzi seems to be also an indication of a personal style: although the number of songs by Zhang Xiaoshan contained in the Yangchun baixue is much greater than the number of songs by Guan Hanqing none of the sanyinyu of the first group

1 Chuci xuanzhu, Li Sao 離騷, p. 19, and Jiuge 九歌, Yunzhong jun, p. 71: 芳菲菲, 爛昭昭 .

appear in Zhang Xiaoshan's songs, yet not less than eight san'yinyu from a total of 25 in Guan Hanqing's songs. Apart from the fact that a dramatist like Guan might simply have carried over a typical zaju technique into the sanqu it seems that the liberal use of chenzi is part of Guan's tendency towards a large number of dense sound patterns. A few examples may be given here:

In 197, 3 and 4 the sound of the rhyming character is repeated in the sound of the character before the caesura, ren-hun and sun-yun 不由人不斷魂，瘦損江梅韻。 Except for the initial characters all characters end in a nasal consonant and have similar initials: qingjiang jiangshang cun 清江江上村 (177.9). A less dense pattern occurs in 198, 3 with its repetition of the -ang finals: xixiang yueshang shi 西廂月上時。 The last line of 197 contains the final characters pinglanren 凭闌人 with sounds reminiscent of buduanhun jiangshangcun. Even more conspicuous is the great number of characters containing the vowel "i" which is also the rhyming final: di 低, qiqi 淒淒, xixiang 西廂, shi 時, hui 會, qin 琴, yi 意, xianggui li 香闌裡, Zhong Ziqi 鍾子期。 In addition, they are often connected with the initial consonants "q" and "x". In song 199, the rhyming character is several times preceded by a character ending in -an or -ang: yang-di 楊堤, chuan-er (ra) 船兒, shang-shui 上水, shang-shi 上詩。 The same ending appears also in 199, 3 in the characters zhuang 撞, fan 帆, and ganshang 趕(上)。 The fifth line shows a duplication of sound patterns within a line similar to 198, 3: jinshan si bishang shi 金山寺壁上詩。 Finally, one may draw attention to the repetition of -en and -an endings in 200, 6 and 7: yin da Yaxian menqian guo, qiabian shi Sima lei 因打亞仙門前過, 恰便是司馬淚痕多。 In spite of the fairly big number of chenzi one can observe a quite regular zhang-

fa. The first group of three lines has already been referred to. Lines 4 and 5 also form a group: in 194,4 the expression "becoming emaciated" corresponds to the "floating willow catkins" in the next line (which leave the tree) 幾日添憔悴, 虛飄飄柳絮飛。 The sixth and seventh lines are antithetical: instead of fish and geese, carriers of letters from one's lover, only swallows are seen in pairs: 一春魚雁無消息, 則見雙燕鬪唧泥。 The last image only serves to increase the feeling of loneliness. If not by grammatical parallelism, these groups are also adhered to in the remaining songs. In some songs the fourth and fifth line contain a direct description of the emotional state of the subject of the song: 194,4 幾日添憔悴; 195,4 困坐 and 5 想念他; 196,4 and 5 懊惱傷懷抱, 撲簌簌淚點拋; 201,5 彈題詩也斷魂。 Although one could imagine that the melody was very "lyrical" in these lines such similarities may very well be due to coincidence.

The structure just described differs from the one predicted on the basis of the formal structure of this melody. Although grammatical parallelism is absent except in the first two lines a fairly rigid semantic structure is commonly observed, in spite of numerous chenzi.

Deshengle

In contrast with the formal structure proposed above the third and fourth line do not form a group; instead the first two three character lines form an anacrusis for the next line. The fourth line shows considerable irregularities in several songs. It has essentially the same formal structure as the preceding line. In this particular case it seems that other considerations than those of a purely formal prosodic structure determined the form-

ation of groups. The addition of chenzi does never interfere with the basically 3-3-6(7) pattern of the first three lines. Among the eight songs by Bai Renfu to this melody there are marked differences in style between the first four songs forming a cycle on the four seasons and the other four songs.

The general idea behind the songs on the seasons is "enjoying oneself" and "drinking wine," most clearly expressed in the first song entitled "spring."

雙調德勝樂

白仁甫

麗日暉和風習共王孫公子遊戲，
醉酒淹衫袖濕，簪花壓帽簷低。
春

deshengle

225

Bai Renfu

The bright sun is slow,

The mild wind blows gently.¹

Joining "descendants of nobles," we enjoy ourselves.²

Drunk, with a wine-soaked gown and wet sleeves;

Flowers weigh down the rim of my hat.³

1 Chuci, 九思，風習習兮和暖，百草萌兮華榮 (juan 17, p.13a).

2 Chuci: 王孫遊兮不歸，春草生兮萋萋 (juan 12, p.3a).

See also Song Zhiwen's poem entitled

公子王孫若樹下，清歌妙舞落花雨。(Quan Tangshi, juan 51, p.630)

3 The structure of this line is 3-3, as can be seen from a similar line in the Pipa ji, Chunyan xingyuan 春宴杏園, tenth scene, 宮花斜插帽簷低, which in Japanese becomes 宮花斜插帽上插及低札 (Kokuyaku Biwa ki, 1619.1).

Cf. the scene described in Qinglou ji, p.38 (劉夢梅): ...與士夫酣歌賦詩，帽上常簪簪花，否則或果或菜，亦簪一枝。

The last two lines form a group zhang with their description of the narrator's appearance. The connection between the first three lines is stressed by their common origin in phrases from the Chuci. There is a total lack of more intricate verbal expressions. In most other songs one easily notices the close connection between the last two lines. In 226,5 the conjunction 只宜 is used to join these lines; in 229, the fourth and fifth lines focus on the appearance of the narrator as in 225.

(Rhetorical) questions exercise the function of keeping these lines together in 230-232; 230, 4 and 5 肯不肯... 休直到教
 "Do you agree? Don't delay ...!"; 231, 4 and 5 自爲甚...
 怕有那... "why ... it's because I fear ... ;" 232, 4 and 5:
 "the geese cry, and why don't they bring news." It seems that if for no other reason the very topic of the first four songs has prevented the use of complicated verbal constructions. This topic is quite common in classical poetry and is ordinarily treated in a lyrical way. Such constructions abound in the last four songs: 229,3 睡覺來懷兒裡抱空 ; 230,3 空走了 ; 230,4 肯不肯疾些兒通報 ; 230,5 休直到教擔擱得天明了(I suspect that the word order ought to be 休教... "don't let... ." 232,5 怎生不捎帶個字兒來. At the price of violating the tone pattern the colloquial expression 千遭萬遭(2303) is used; such a sequence of tones is not permissible in jinti shi; only in free-verse forms or modern poetry has the poet liberty to use such an expression. Song 232 was referred to previously because of typical differences of style in the two main groups of that song. This difference is not mainly concerned with the presence or absence of chenzi but with the use or avoidance of more complicated (verbal) constructions such as those listed above. The same concept that prevailed in 232 is also observed

in song 231. The first three lines deal with "scenery" jing . Except for the use of what might be called an "adjective" wan 晚 in a verbal function and the "substantive" mu 暮 in a similar function these lines are free from verbs altogether. The style changes, however, considerably with the shift of focus on the thoughts of the narrator. The conscious and restrained use of chenzi and complicated verbal expressions demonstrates that the possibility to add chenzi does not automatically entail the use of an indiscriminately "colloquial" style. In the hands of a dexterous poet these features can become a very effective stylistic means.

Dianqianhuan

The formal structure did not permit to forecast the semantic structure usually adhered to in songs to this melody. It can, however, be observed in a number of songs contained in the Yangchun baixue. This zhangfa is perhaps most clearly expressed in song 265 the translation of which follows here.

總宜船。綠情紅意雨餘天。盈盈皓月明如練。棹擊冰田。神仙太乙蓮。圖畫
崔徽面。才思班姬扇。新詩象管。古銅冰絃。

dianqianhuan

265

Zhang Xiaoshan

A zongyi boat.¹"Green Emotions" and "Red Feelings" under a sky after rain.²

Bright is the moon, white like bleached silk.

Oars move on an ice-field.

Fairy-like Taiyi lotus.³Paintable, Cui Hui's face.⁴Talents and passions: Ban Ji's fan.⁵

New poems with an ivory brush.

Old melodies on ice-snares.

1 A quotation from the Peiwen yunfu makes it clear that zongyi is the name of a particular (type of) boat (p.93,2):揚雄詩
斜肩兜子總宜船 總宜船名。 I could not discover
this line in Yang Ji's Meian ji.

2 hongyi and luqing appear already in Zhao Yanzhao's 趙彥昭
poem entitled 奉和聖製立春日侍宴內殿出翫樂花廳制 (Quan Tang shi,
juan 103, p. 1087). These expressions seem to have become more
popular after Zhang Yan had used them in songs to the melodies
hongqing and lüyi. The first song contains a preface which reads:
疏影暗香。善自石爲指。箬篋。因易之曰紅情綠意。以荷花荷葉綠之。(Zhang Yan,
Shanzhong baiyün ci, juan 6, 1 a+b). The poems by Jiang Kui
mentioned here appear in Jiang Kui's Baishi daoren gequ, juan 5,
pp. 3b-4b.

3 I am not sure about the exact connotation of this line in

this song. There appears to exist a boat called 太一蓮葉舟 .
It is decorated with burning lanterns used for the celebration
of the deity 太一神 . See Yang Wanli's poem entitled 太平寺水詩 :
(Chengzhai ji, juan 10, 16b).

4 Cui Hui was a famous "sing-song" girl of the Tang dynasty.
When she had to separate from her lover she died. Yuan Zhen
has written a poem on her entitled 崔徽歌 (Quan Tang shi, juan
423, p. 4652).

5 Ban Ji (Ban Zhao). See her biography in Hou Hanshu, juan 114,
p. 894.1. The story of her fan is told in a poem entitled 怨歌
行 (Wenxuan, juan 27, p. 598): 怨歌行 班婕妤

I've torn the white silk from <u>Qi</u> ,	新裂齊紈素
Shining and pure like snow.	皎潔如霜雪
I made it into fan.	裁爲合歡扇
Round, round like the bright moon.	圓圓似明月
Always by his side.	出入君懷袖
Stirring a weak breeze.	動搖微風發
Afraid that autumn comes-	常恐秋節至
Cold gusts driving the heat away.	涼風奪炎熱
Abandoned, put in a box:	弃捐篋笥中
Not favoured any more.	恩情中道絕

It goes without saying that the narrator identifies herself
with the abandoned fan. It may be excused that I omitted hehuan
in order to keep to a song-like rhythm in my translation:
hehuan shan "happy-together fan."

In this song as well as in the remaining four songs adds chenzi in such a way that parallel lines receive equal numbers of characters; so in lines 5,6, and 7. In song 265, proper names appear in identical positions in these lines: Taiyi, Cui Hui, and Ban Ji. The last two lines are also parallel. Corresponding words are antithetical: xin-gu, shi-diao, xiang-bing, and guan-xian. The very short first line is not joined to the next one to form a group and stands out rather independently. The second and third lines are formally parallel. This is not followed by grammatical or semantic parallelism, even if these lines deal with the same general topic-scenery. The topic "boat" is only taken up again in the fourth line which brings the first group to a close. The semantic structure can now be described as follows: a) 1,2,3,4; b) 5,6,7; c) 8,9.

Zhang Xiaoshan adheres to strict parallelism in lines 5,6, and 7 of his other songs, even if in song 264 the parallelism is rather of a grammatical nature. However, there seems to be no rigid attitude in enforcing the uniform character of the first group of four lines. The first line remains somewhat isolated. In 264, 2 and 3 公事 ; 相思 , in 267, 2 and 3 野鷗 ; 青山 refer to related topics, yet in the latter song the second line is connected with the first one in that it forms the object of the first verb in the second line 釣魚臺。十年不上(野鷗猜) "to enter the angling pavilion." In the last lines, parallelism occurs in song 266 梨花 ; 燕子。 In song 264, the pavilions of the penultimate line may well be the object of the dreams in the last line: 舊遊臺榭 , 曉夢窗紗。 In 267 and 268 the same words appear in reversed order: 酸齏笑我 , 我笑酸齏。 A structure similar to the one just described exists in two songs by Ali yaoqing and one song by Yang Danzhai. In the sec-

and third lines the activities carried out (or should one say: non-activities?) in the 懶雲窩 "Lazy Cloud Cave" are spelled out. The fourth line contains a kind of "summary" to conclude the first group: 儘自磨陀 "Never cease to be lazy." In all three songs only the sixth and seventh lines are parallel, underlined in 272 by the repetition of the last two characters 些個 and in 273 by a repetition of sound patterns: 閑功課, 閑吟和 xian gongke, xian yinhe. In the last lines the same technique of identical words in reversed order appears as in 267-8: 呵呵笑我, 我笑呵呵. The fifth line stands somewhat apart and contains rhetorical questions in all three songs. Zhang Xiaoshan mentions (at the end of song 267) that he wrote a song using the rhyming words of a song by Guan (Suanzhai).¹ It is implied, of course, that the song was written to the same melody. One may ask to what extent the semantic structure in Guan's songs bears any resemblance to the one observed in Zhang Xiaoshan's xiaoling. In 256, lines 5, 6, and 7 deal with the same topic, expressing the narrator's wish to stay away from office, merit, and fame. Except for the parallel use of lingzi 就, 怕, and 閑 there is no strict parallelism in these lines. The exclamation 暢幽哉 "Pleasant and secluded!" introduces the scenery described in the second line. The third and fourth lines, however, center around the feelings of the narrator finding

¹ See appendix, 440. The use of "same" rhyming characters is not very strict. At times, however, poets followed extremely intricate techniques. Yao Sui once wrote a poem with the rhyme words Liu Shizhong used when he followed the rhyme of a poem by Du Mu (Yao Muan ji, juan 34, 8b): 次劉時中和唐牧之齊山詩韻
Du Mu's poem appears in Tangshi biecai, 4, 七言律詩, p.15: 九日齊山登高 with the rhyming characters 飛 微 歸 暉 衣. Yao Sui has also written a poem entitled 次時中留別反和杜紫微韻 (Yao Muan ji, juan 34, p.7a) where the fanhe technique results in

cont.

the following order of rhyming characters: 衣暉歸微飛

Another poem is entitled 次時中參錯和前韻留別且勉其進德無怠
二首 (loco cit., p.8a): the order of rhyming words is here 歸微
飛衣暉。The expression 參差...和韻 seems to have the fol-
lowing meaning: one does not start with the first rhyming word
of the original poem, but a later one.

One may suspect that some of the poems in the appendix were com-
posed along similar intricate rules.

their expression in the next two lines. Not always is a semantic structure so neatly adhered to. In a song to the melody dian-qianhuan dealing with a subject very similar to song 271 it is very difficult to argue for a strict zhangfa. One of the features distinguishing this song by Lu Shuzhai (246) is the difference in the number of characters in lines 5,6, and 7. Translations of both songs follow below:

懶雲窩。醒時詩酒醉時歌。瑤琴不理拋書臥。儘自磨陀。想人生行則麼。富貴
比花開落。日月似攬梭過。呵呵笑我。我笑呵呵。

dianqianhuan

271

Ali yaoqing zi

"Lazy Cloud Cave."¹

Sober, I write poetry, drunk, I sing.

I don't touch the qin, discard my books and lie down,²
Never cease to be lazy.³

I wonder what to expect from life?

Status and wealth pass away like flowers.⁴

Sun and moon move [quickly] like a shuttle.

"Ha, ha," I laugh,

I laugh "ha, ha."

1 See p. 440.

2 Lit. "I do not pay attention to" or "I do not practice on the qin." It must be remembered that the qin (a musical instrument) was not so much an instrument for providing entertainment but generally used in serious music. See Baihutong, liyue 禮樂, juan 2, p. 14b 琴, 聲也。以禦止淫邪, 正人心也

3 儘自 "without interruption." This meaning is given by Morohashi.

4 The blossoming and wilting of flowers is a very common image for "vanity."

作閑人。向滄波濯盡利名塵。回頭不覩長安近。守分清貧。足不襪髮不巾。
誰喚問。無事榮方寸。煙霞伴侶。風月比隣。

dianqianhuan

246

Lu Shuzhai

Carefree I am.¹

Turning to the endless waves to wash off the dirt of the world.

Looking back, I don't see Changan close to me.²

I keep to untarnished poverty.

My feet are bare, my hair is loose.

Who rebukes me?³There is nothing to entangle my heart.⁴

Misty clouds are my company,

Wind and moon are my neighbours.

1 Cf. Liu, The Art of Poetry, 53: "The word hsien ... used in poetry ... can mean more than just being unoccupied, but a state of mind free from worldly cares and desires and at peace with itself and with Nature." See also Zhang Xiang's comments (Zhang Xiang, p. 471).

2 "Dirt of the world." Lit. "the dust of profit and fame."

This line evokes associations with the Canglang river mentioned in Mengzi zhengyi, Li-lou 離婁, shang, p. 293: 有孺子歌曰滄浪之水清兮可以濯我纒。滄浪之水濁兮可以濯我足。

The river is compared to the "world:" if it's dirty one retires, if it's pure one can take office. It seems that Li Bai used cangpo with a similar connotation in the twelfth of his gufeng 古風 poems (Li Taibai shiji, juan 2, p. 9a):

昭昭巖子陵。垂釣滄波間。

"Changan" does not necessarily refer to a specific place name. It has also become a symbol for the capital of the empire as the centre of political powerplay. Cf. Bai Juyi's poem entitled 祗役馬谷...詩 (Baishi changqing ji, juan 5, p.4b)

4 Cf. the ci to the melody shuilongyin by Su Shi (Song liushi mingjia ci, Dongpo ci 東坡詞 , 48): 縈損柔腸 .

楚懷王。忠臣跳入汨羅江。離騷韻罷空惆悵。日月同光。傷心來笑一場。笑
你個三閩強。爲甚不身心放。滄浪汚你。你汚滄浪。

dianqianhuan

257

Guan Suanzhai

King Huai of Chu -¹

His loyal minister jumped into the Miluo river.

When I have finished reading the Lisao - in vain I grieve.His virtues are bright as sun and moon.²

I feel pity - yet I laugh.

I laugh at your stubbornness, Sanli.³Why didn't you take it easy?⁴

Canglang defiled you - you defiled Canglang.

1 For Qu Yuan's biography, see Shiji, juan 41, p. 210.1 . Qu Yuan tried in vain to prevent his king from going to meet the king of Qin. When Huai arrived in Qin he was murdered by the king of Qin. Qu Yuan was first an adviser to King Huai, later on to his son. He fell into disgrace, was exiled and committed suicide by jumping into the Miluo river (210.3). When in exile he composed the poetic work called Li Sao (210.1). He was convinced that he alone was loyal to his king whereas the "world" - i.e. the officials - were dishonest, jealous, and fond of slandering. The Li Sao forms part of the anthology Chuci.

2 "To vie with the radiance of sun and moon." An image expressing the high moral and meritorious achievements of Qu Yuan.

See Shiji, p. 210.1: 惟此志也，雖與日月爭光可也。

3 In this case, xiao has to be taken in the sense "to laugh derisively." It has also a different meaning (Zhang Xianr, p. 566 "to admire"). In the first place xiao is here connected with the numeral qualification "once" which points to the basic meaning "to laugh". The next sentence with its rhetorical question implies that far from being exemplary Qu Yuan's attitude is here criticized. Sanlǚ is a double surname by which Qu Yuan is often called (Shi ji, p. 210.2).

4 This is probably an allusion to a phrase from the section Yufu 漁父 of the Chuci (juan 7, vol. 4, p. 2a): 何故深思高舉
自令放廢。 It may be added that this section also contains a reference to the Canglang. The idea behind this and the following line is probably the same as that expressed by the fisher in this part of the Chuci. He argues that one should adapt oneself to the "dirty" world. Here the image of Qu Yuan who washes his feet instead of his official ribbons because the world is "dirty" is ironically twisted into: not only the Canglang is dirty and defiles you, but you in your stubbornness have defiled the river, too! Cf. also p. 431. While Qu Yuan's loyalty was often praised he also was scorned for it which is evident from a phrase like 103,7 楚人閔休怪
"Don't blame Sanlǚ from Chu," or Bai Pu's song to the melody jishengcao (Quan Yuan sanqu, 193) 不達時皆笑屈原非。
"If they don't succeed they all ridicule Qu Yuan for having been wrong." One may also mention Li He's poem entitled 雙猿引 in which Li also expressed the view that Qu Yuan's suicide does not deserve admiration: 屈平沉湘不足慕 (Li Changji ge-shi, juan 4, p. 141).

In the song on the previous pages (257) the zhangfa known from Zhang Xiaoshan's songs is largely observed. Except for the short phrase 空惆悵 in the third line the first four lines refer in a sketchy way to Qu Yuan's fate. The compound verbs tiaoru and duba appear in parallel positions in the second and third lines. The next lines, 5,6, and 7 express the emotions of the narrator towards Qu Yuan's unhappy fate. As in some previous songs, one observes a conspicuous change in style with the introduction of the silent monologue. Verbal constructions become more complicated (shangxin lai), there is a numeral classifier for verbs (yichang), a polysyllabic expression (weishen bu), and one finds ge added behind a personal pronoun, all features exceedingly rare in a more classical style which is followed in the first three lines. In the two final lines the same words appear again in a reversed order.

In contrast with other songs the first lines in songs 259-261 are closely connected with the subsequent lines, through enjambement in 259 and by repeating line 1 at the beginning of the second line in the other two songs. In Guan's songs the division between the fourth and the fifth lines (between the first and second group of lines) can be relatively weak, especially in 259 and 261. In none of his songs (except for the lingzi in 256) are lines 5,6, and 7 constructed as neat parallel lines. Nevertheless, the fifth and the sixth lines, yet especially the sixth and seventh lines have usually enough common features to regard them as belonging to one group. Coming to the remaining songs one may say that their structure does not differ considerably and will not be discussed in detail. The first line is normally not very closely connected with the next lines. More than perhaps other writers Lu Shuzhai tries to compose the second and third lines as (parallel) coup-

lets. In 245, 2 and 3 shachuang and qinbao, xiezhao-buna, yuemenglong-chunhandong correspond grammatically and semantically 隔紗窗斜照月朦朧 , 綺衾薄不耐春寒凍 . In 247, yuxi-hongchen, and yizhi chun - chuan fangxin (a branch of spring, carry a fragrant letter) stand in a similar relationship: 玉溪先占一枝春 , 紅塵驛使傳芳信 . In 248 both lines begin with the same group of three words 一萌蘆 . More sophisticated, maybe, is the repetition of sound patterns in these lines of song 249 in order to unite these lines; 249,2 huan ti hu is echoed by 249,3 yihuluti: 正花開山鳥喚提壺 , 一萌蘆擺在花深處 . Lu Shuzhai deviates from this pattern in song 243, in which the third and fourth line share common features. Most obvious, of course, is the beginning of these lines with one sanyinzi each. The sound patterns of the last three characters are very similar: sanshengmeng and nian chun-feng: 癡駱駝未解三生夢 , 始滴滴一捻春風 . This song is the more remarkable because the third and fourth line, here largely parallel, have different basic structures (4-3 as opposed to 2-2). Lu Shuzhai's fondness of parallel lines is also apparent from the fifth line of 243; to a basically five character line he adds one chenzi, the resulting six character line is split up in two parallel halves: 歌喉邊 , 笑語中 "besides the singing throat, in the middle of laughing speech." Similarly, 242,5 前村遠 - 驛路長 , but in 249,5 grammatical parallelism is replaced by a repetition of sounds , to be more precise, by internal rhyme: yihulu gou ye wu 一萌蘆饒也無 . Strict parallelism also characterizes the last two lines in most of Lu's songs, as it does in songs 269 and 270 by Liu Buzhai. Groups a) and b) are distinguished in song 254 by Ma Jiugao:

浪淘淘。看漁翁舉網趁春潮。林間又見樵夫鬧。伐木聲高。比功名客更勞。
雖然道，他終是心中樂。知他是漁樵笑我。我笑漁樵。

dianqianhuan

254

Ma Jiugao

Surging waves.

I watch fishers raising nets and follow the spring tide.

In the forrest I see the busy woodcutters

Noisily felling trees.

Toiling harder than slaves of merit and fame.

Even if it's said that

After all, they've pleasure in their hearts:

Maybe, they laugh at me: I laugh at them.¹

1 ta is here an expletive and does not have the meaning "he" (Morohashi, 23935.140). xiao may also have been used in the meaning "to admire."

The first four lines concentrate on a description of fishers and woodcutters at work. In the next three lines the narrator reflects on differences between his way of life and theirs. His remark that fishers and woodcutters toil harder than ambitious officials adds a witty twist to the often overused symbol of fisher and woodcutter staying aloof and pure. He seems to be a bit more realistic than other writers who lament on the snares and troubles of an official career and idealize the simple life. This poem reminds a bit of a remark from Mengzi that the junzi 君子 "gentleman" does not exercise his body.¹ In his other songs, Ma relies perhaps less on parallelism than Lu, yet very often the second and third lines are also very closely connected. In 250 and 254, the lingzi kan 看 and jian 見 in the second line govern the third line, as well. In 250, 2 and 3 sound patterns add to the coherence: 看殘屠復餐倚高寒, 鱗鱗菌瓦連霄漢 futu shuang-song, linlin wanwa. In 252, the third line contains the answer to the question of the second line "I wonder what ... was like." In song 253, Gushan in line 2 is a place name commonly associated with the figure of Buxian -who appears in the next line. Again, parallel sound patterns are used: 蘆孤山拄了黃鸝思, 自道仙去後無高士 gushan wangliao and Buxian qu hou. On the other hand, Ma does not use parallelism in the second and third lines of song 254, although the same structure of the lines and the contrast between fishers and woodcutters invites such a technique (compare 85, 1 and 2). Instead, parallel sound patterns abound: (kan) yuweng juwang chen chun- chao, linjian you jian qiaofu nao. A very distinct division between the first and second group of the formal structure is realized in song 255, also by Ma Jiugao:

——— 滕文公
 1 Guzhu Mengzi, Teng Wen gong, shang, p.50: 勞心者治人, 勞力者治於人
 1 「士」勞心, 君則勞力民也。

醉歸來，袖卷風下馬笑盈腮，笙歌接到珠簾外。夜宴重開，十年前一秀才。
黃蘆菜，打熬到文章伯，施展出江湖氣概，抖擻出風月情懷。

dianqianhuan

255

Ma Jiugao

Drunk he comes home.

A spring breeze in his sleeves he gets off his horse with a
smile on his face.

Music and singing greet him outside the pearl-embroidered
screen.

The nightly party starts again.

Ten years ago - a xiuca.¹

Living on rotten vegetables.

Enduring hardships he became a literatus of rank.²

He displays an adventurous spirit

And shows his gallant feelings.³

1 A similar passage appears in Gao Ming's Pipa ji (fourth act, p. 15): 秀才你此回不去呵，可不干費了十載青腔，枉捱過半世黃蘆。

The difference is, of course, that the situation here is put in the irrealis whereas in song 255 the xiuca is already an accomplished scholar. Xiuc is a general term for scholars who have not yet passed the higher examinations.

2 Cf. Li He's poem entitled 高軒過詩 (Li Changji geshi, juan 4, p. 154) which contains the same expression 文章鉅公。

3 風月 "gallant" implies "feelings of love" as well as "being in a poetical mood."

The pleasant scene described in the first four lines evokes remembrances of the narrator's former life, besought with hardships. The "flash-back" is introduced in the fifth line and leads back to the present in the seventh line. The last two lines are completely parallel. I would like to conclude this section on the melody dianqianhuan with a few remarks on and a translation of Guan Suanzhai's song 259.

As pointed out above, the first and second lines are joined by enjambement. Moreover, the second and third lines are rich in parallel sound patterns:

wanlai chuishang guanghangong

yutai bufang xianglianmeng

I am not sure whether one should include the pattern nishang nong from the sixth line with its -ang final before the rhyming character. The fifth line functions as a link between the first group a) and the second group b): it summarizes the feelings so far expressed and leads over to a description of the feast.

怕西風。晚來吹上廣寒宮。玉臺不放香奩夢。正要情濃。此時心造物同。聽甚
 雲裳弄。酒後黃鸝送。山翁醉我。我醉山翁。

dianqianhuan

259

Guan Suanzhai

I fear that the west wind
 In the evening will blow up to the Guanghan gong,¹
 And prevent any dreams of women on the jade terrace.²
 Passions are strong.
 My heart is one with the universe.
 I hear that Nishang dance.
 After the wine, entertained by the yellow crane.³
 An old montagnard, drunk I am.
 Drunk, an old montagnard.

1 廣寒宮 is the name of a palace in the moon.

Cf. Xixiang ji (Yuanqu xuan waibian, first book, third act, p. 267): 料想春嬌厭拘束。等閑飛出廣寒宮。

The first lines of this song take up a theme closely associated with the legendary visit of the Tang emperor to the moon. It seems that the name of the palace Guanghan gong as such does not appear before the Yuan dynasty (it appears in various dramas; see also Xuanhe yishi, p.66).

2 放 could either be interpreted as "to cause" or "to exist, be." (Zhang Xiang, p.117, p. 118) In the latter meaning fang does usually not occur unbound; I decided therefore on "not to cause ≙ to prevent (?).

3 The story of the yellow crane alluded to appears originally in the Baoying lu 報應錄 (I had only access to a quotation in Morohashi, p. 13548). A line similar to the one in this song appears also in the drama Yueyang lou (Yuanqu xuan, jinzhaner, p. 616): 有黃鶴對舞仙童唱 . This aria is quoted in the Zhongyuan yinyun (section dingge, pp. 241-2). The expression offered obviously difficulties even at the time Zhou Deqing was writing since he adds the following comment:

"Somebody did not know (=understand) the meaning of the text! He interpreted 送 as the 送 in the compound 痛送 (to forward to, to offer) and he wondered: "How can a yellow crane offer wine?" He changed the line into 對舞 (i.e. 黃鶴對舞... as in the Yuanqu xuan variant!). He is utterly ignorant about the story of the yellow crane: a sage 仙人 drew a yellow crane on the bark of the pomegranate tree to repay [his debt] to the owner of a wine-shop. When guests were drinking the crane crushed fermented rice while dancing every time [somebody] clapped his hands (this formed a great attraction for the shop earning the shopkeeper more money than the sage had ever owed to him). In the first place, there are no two cranes [in the story] how can they dance together (i.e., in a pair, 對舞)? Moreover the meaning "to drink wine" is lost [in this new version]. 送 has to be interpreted as [壓] in the line 吳姬壓酒 . It is [really] too much: the boorish (dilettants) cannot be cured!"

The line quoted here (吳姬壓酒) is taken from a line in Li Bai's poem entitled 金陵酒肆留別 (Li Taibai quanji, juan 15, 353): 吳姬壓酒使客嘗 . The expression 壓酒 here means "to extract wine from fermented rice by crushing." . Zhou's interpretation is not necessitated by the text of the story as

presented in the quotation in Morohashi: 畫鶴於壁, 乃爲黃色, 而坐
者拍手歌之黃鶴踟躕而舞, 合律應節, 古衆人費錢觀之, 年許而紙墨巨萬
Cf. Feng Yuanjun, Guju shuohui, 269-270, and Zhou Yibai, Chang-
lun zhushi, 48. It may be noted that the translation for song
chosen in my translation "to entertain" is quite neutral.

Hongxiuxue

The semantic structure coincides with the formal structure. Two initial parallel lines are followed by one line with a different structure, which also introduces a new topic. After a short elaboration spread over two parallel lines the concluding line very often takes up for a second time the topic of the third line. In spite of some exceptions this structure is common enough to warrant such a generalized description.

Again one may first have a look at Zhang Xiaoshan's songs. Grammatical and semantic parallelism between the first two lines is very strict, at times stressed by parallel sound patterns.

354, 1 and 2 jin cuoluo zungqian jiuling 金鋪落尊前酒令
yu pingting yuefu xinsheng 玉娉婷樂府新聲

Parallelism is even more strict in 353, 1 and 2:

綠樹當門酒肆 . 紅妝映水鬢兒

Si and er are the only "flaws;" no such flaw appears in 356, 1 and 2: 金蓮步蒼苔小徑 . 玉鉤垂翠竹閒亭 .

In all five songs by Zhang the first two lines provide the general setting. In two songs (352 and 356) the general mood of the scenery thus introduced contrasts with the mood of the following lines. 352, 2 is set during the Qingming festival known for its merry swings.¹ This contrasts with the loneliness of the traveler in line 3. Likewise, the romantic scene of 356, 1 and 2 "delicate feet walking under the moonlight near a pavilion" is followed by a line full of sorrow for the passing of time. This theme is taken up again in the last line through the word "luo" in the last line: "fragrance of falling plum[blossoms] scents the

¹ See p. 381.

evening scene." The topic "loneliness" reappears in the last line of 352.¹ In the fourth and fifth lines of all songs by Zhang plants and flowers dominate the scenery depicted there, in a manner very similar to Zhang's songs to the melody qingjiangyin (lines 3 and 4 of songs 110-113) referred to above. In song 352 the adjectives qing "light" added to the compound [floating] willow catkins 輕柳絮 as well as the adjective shou "emaciated" 瘦梨花 are most probably references to the feelings and appearance of the lonely wanderer 客子飄零 as well. The fourth and fifth lines of 355 have the same function. In song 356 Zhang Xiaoshan dares to introduce somewhat unusual images, unusual as compared with the lack of novel imagery in xiaoling poetry; an educated reader may perhaps discover that Zhang did not invent them by himself, that they have an origin (有出處).

356, 4 and 5: 遊魚翻凍影. 啼鳥犯春聲

"Scudding fish tilt frozen shadows, crying birds lilt spring tunes."² It seems almost superfluous to point again at the use of sound patterns in these lines: fan dongying - fan chunsheng. The use of chenzi is very balanced in these songs; in lines four and five the tones of additional characters are chosen in such a way that the new lines are five character luju.

Guan Suanzhai is less strict in his use of parallel lines, at least in the fourth and fifth lines. He uses a very sophisticated technique to achieve parallelism in 339, 1 and 2. Antithetical terms appear in parallel positions within the same line, at the head of each part divided by the main caesura: dongcun - xicun, jinri - lairi 東村醉西村依舊. 今醒來日扶頭 .

1 Compare the very similar lines in song 195: 俏冤家. 在天涯. 偏那
裡綠楊堪繫馬 ; see also song 143: 約尋盟綠楊中閑繫馬.

2 Very seldom one finds English equivalents for Chinese homophones; from a stylistic point of view, the result is not very satisfactory.

Parallelism is also quite strong in the first two lines of the other two songs (340,341). The fourth and fifth lines of 339 and 340 are somewhat asymmetric. In 339, a lingzi 將 governs both lines, whereas the added characters 裡都是 in 340 interfere with an otherwise reasonably strict parallelism. A different technique is used in song 341. At the beginning of the fourth and fifth lines the last characters of the preceding line are repeated. The result resembles the movement of a shuttle which is actually mentioned in line 5 to indicate the quick passing of the night. Chenzi are mainly added to those lines which stand isolated, i.e. the third and sixth lines. The great number of chenzi was already observed in some of the melodies reviewed previously, and is possibly due to common musical features at the end of a song.

In contrast with the songs by Zhang and Guan parallelism is less frequent in the first two lines of the series of anonymous songs. It is retained in songs 343, 347, 349, and 351, at least to some degree. Through the addition of chenzi the number of characters is unequal in 345, 346, and 348. In 346 one wonders whether the structure intended for the first line was 3-3!¹ In other songs the first two lines belong to the same group by virtue of belonging to the same narrative sequence. Parallelism is commonly also retained in lines 4 and 5, if not very pure, at times: 344 又那裡挨窗兒聽 , 倚門兒聽 . If an initial group of three characters such as in the previous case is repeated in the next line it even serves to stress parallelism, as in 345, 4 and 5: 又使得他煎茶去 , 又使得他做衣服 . Yet even in lines so different as 346, 4 and 5 one can still recognize parallel features at the end of the line: xiedier fang, dipier dang 輕輕的 鞋底兒放 . 腳不敢把地皮兒湯 .

1 See p. 195.

背地裡些兒歡笑。手指兒何曾湯著。只聽得擦擦鞋鳴早來到。又那裡後窗兒
聽。倚門兒瞧。把我一個敵心都鏡了。

hongxiuxie

344

Anonymous

In secret we laugh happily.

When did I ever touch you with my finger?¹

I hear the noise of shoes already here!

There, by the window I,listen,

By the door, I watch.

All my courage has been frightened away.

1:湯 "to touch." See Zhang Xiang, p. 579.

The third line in the song on the previous page contains an element of surprise. As was pointed out, the third line does not belong to any other group; by the sheer number of chenzi it receives in the songs of some writers it becomes a kind of centre line, as in Guan Suanzhai's songs 339-341, 347, 350. In songs 344, 347 and 350 an element of surprise fills these lines, whereas in song 342, 345, 346, 348 the theme proper of the song is introduced after an introduction of two lines. As in some songs previously discussed the frame of reference is not always clear in these anonymous songs; some of the situations depicted remind very strongly of stock episodes in Yuan drama. One cannot avoid a feeling that in songs 343, 344, 346 only half of the story is told when the song finishes. Closeness to the language of drama is also apparent from the direct address "you" in 348,2 which is used in a very specific context and cannot refer to the listener to the song generally. As in previous examples, such songs are characterized by a high number of complicated verbal constructions, polysyllabic expressions and so, on especially in the third and last lines. There is a less strong lyrical element in these songs which rather concentrate on dramatic action. Due to a number of colloquialisms and the lack of a broader context it seems often very difficult to achieve an adequate translation. From the point of literary value, one wonders whether a song as 344 shows any "poetic" qualities. One should, however, keep in mind that in connection with certain musical features of the melody the total effect could have been quite different from what it is now.

Xiaoliangzhou

The structure of the melody xiaoliangzhou consists of two almost symmetrical halves: if one supposes that the third seven character line of the first half is split up into two three character lines in the second half (lines 8 and 9) the only difference between the two halves consist in a penultimate three character line in the first half as compared with a four character line in the corresponding position in the second half.

As noted before Zhang Xiaoshan prefers in many songs a relatively clear-cut semantic structure. In song 424, the first two lines of each half (1,2, 6,7) describe a rather "neutral" scenery: there is no reference to "people" in these lines. The time of the first two lines is either morning or "in broad daylight." Between the scenery depicted in the first half and in lines 6 and 7 of the second half it has become evening. One may suggest that the wording of 6 and 7 is reminiscent of the famous xiaoling to the melody tianjingsha attributed to Ma Zhiyuan;¹ from there, perhaps, the slightly melancholic mood in these lines. Lines 3,4,5 as well as 8, 9, and 10 deal with people who enjoy the scenery and themselves. It is most probable that the eighth and ninth lines have to be taken as adjuncts of place to the tenth line. The last lines contain references to Gushan in the West Lake of Hangchow, and together with the plum blossoms in the last line strongly suggest that a reference to Buxian is intended. If that is so, one may even go a step further and assume that the second half with its silence and the reference to the solitary recluse is meant to contrast with the noisy and colourful first half of this song:

玉壺春水浸晴霞。景物奢華。綠船歌管。閨琵琶。青旌掛。沽酒是誰家。
(公)夕陽一帶山如畫。數投林。鶻點寒鴉。曲水邊。孤山下。遊人歸去。明月管梅花。

The structure of Zhang's second song is slightly different, for the most part because the penultimate and the final lines of each half belong together. Line 5 is an object-sentence to a verb of the fourth line "to look at", and "yellow blossoms" of line 10 is also the subject in the last line.

Guan Suanzhai keeps on the whole to the same structure. He uses various techniques (apart from adding chenzi) to alter lines 2 and 7 so that they form a (parallel) couplet with lines 1 and 6 respectively: in 421, youth and age are antithetical in the first lines; in lines 6 and 7, dongjia and xijia ("east house," "west house") are used to create a pseudo-antithetical effect:
東家醉了東家唱。西家再醉何妨

Such techniques are largely absent from his other two songs. Chenzi are used in a less regular fashion than in Zhang's songs. The two three character lines in the second part of 422 and 423 are asymmetrically extended. Complicated verbal constructions and polysyllabic expressions appear several times. Finally, I would like to draw attention to two very similar sound patterns in songs 421 and 424. In both songs rhyme ends in -ang, and in both songs the penultimate character often ends in -ang or a nasal final as well: nian lang, cangcang, fenfang, xinshang, ying mang, qianchang, in 421, and mangmang, nanxiang, peng wang, canglang, yuan liang, chongyang, ganshang, qingkuang, nian xiang. Although the second part of 421 is in praise of "drinking" and "being drunk" its basic mood remains sorrowful, sorrow over the passing of time; a sad mood also pervades song 424. It seems to be not too far-fetched to claim that in this particular case one is right in saying that sound patterns have a very specific emotional connotation.

The next group of melodies discussed below generally admit of considerably less chenzi than other melodies.

Tianjingsha

Four among the five lines have the same structure, and all lines consist of groups of two characters. It is perhaps because of the lack of a change in rhythm present in five and seven character luju between units of two and three characters that this melody acquires a static character, realized in all songs.

Verbs are not conspicuous by their great number, at most by the skill with which they are used, as for instance in 289,2:

爾牆風動花陰 "beyond the wall wind moves the shadows of flowers." While the moon moves on, the shadows naturally follow its movement, as if moved by the wind; at the same time the passing of the night is expressed in this image. A translation of the whole song by Zhang Xiaoshan follows:

倚闌月到天心。隔牆風動花陰。一刻良宵萬金。寶箏閑枕。可憐少個知音。

tianjingsha

289

Zhang Xiaoshan

Leaning on the railing: the moon reaches the centre of the sky.

Beyond the wall: wind moves the shadows of flowers.¹

A moment of this night is above any price.²

With a precious harp on a carefree pillow.

Too bad! There lacks a bosom friend.³

1 Although one need not speak of an allusion there are two similar lines in poems by Shao Yong and Liu Xiaowei: 清夜吟...

月到天心處 風來水面時 (Shao Yong, Yichuan jirang ji,
juan 12, 19b); 劉孝威, 望隔牆花: 隔牆花半隱, 猶見動花枝。

(Liu Shuzi ji, p. 3241)

2 An allusion to Su Shi's famous line 春宵一刻值千金 from the poem entitled 春宵 (Qianjia shi, 2a).

3 Lit. "one who knows music." See Liezi, section Tang wen 湯問, juan 5, pp.15 ff. When Bo Ya's friend Zhong Ziqi was listening to Bo Ya's play on the qin 琴 he knew what Bo Ya's mind was set upon. From this story 知音 has come to mean "a close friend who knows one's thoughts." Cf. the drama Zhui Han Xin, Yuanqu xuan, p. 545.

See also Xuanhe yishi, p. 1: 高山流水有知音。

The description of the beautiful scenery "culminates" in the cliché about the beautiful spring night taken from Su Shi's poem. The idea of the "valuable" spring night is even continued into the next line with the image of the "precious" harp. Only in the last line does the only flaw to an otherwise almost perfect scenery become apparent. The narrator laments that he is alone, not just alone, but without a real friend. On close examination one can see that the element of "loneliness" is well prepared for by references to "distance" in the first two lines: the narrator watches the (far) moon from a balustrade, and the flowers are separated from him by a wall.

The structure indicated in this song is typical for other songs as well. Two initial parallel lines are followed by a "centre line," and the poem ends with two lines of different length which nevertheless form one group. Bai Pu has written two cycles of each four songs on the four seasons.¹ In most of them verbs are used sparingly. Except for the verbs used in an attributive position no verb appears in a predicative position in song 247. The movement, or development of the song is mainly effected by the contrast between various (groups of) lines. Song 279 is perhaps exceptional in that xiaoling songs on such "innocent" themes as the four seasons do not ordinarily contain a rather open political message:

¹ See Sui Shusen's comments on the dubious authorship of the second cycle, Yangchun baixue, 69.

參差竹笋抽簪。翠垂楊柳攢金。旋趁庭槐綠陰。南風解恨。快哉消我煩襟。

夏

tianjingsha

279

Bai Renfu

Irregular bamboo shoots: taking off my hairpin.¹

Drooping willows: clad in gold.

At pleasure I enjoy the huai tree's shadow.²

The south wind soothes my wrath.

How pleasant! It dissipates my grief.³

1 I.e. to remove the hairpin fixing the hat of an official; its extended meaning is "to retire from office."

2 旋 "at pleasure;" see Zhang Xiang, p. 175: 旋... 猶云漫然爲之或隨意爲之也 The huai tree is sophora japonica.

3 A song called nanfeng 南風 "southerly wind" is mentioned in the Shiji, juan 24, p. 100.4. Its text is found in Kongzi jiaiyu, juan 8, p. 7 a: 昔者舜彈五絃之琴, 造南風之詩, 其詩曰: 南風之薰兮, 可以解吾民之愠兮。南風之時兮, 可以阜吾民之財兮。

It is the south wind which alleviates the depressing situation of the common people. The exclamatory compound 快哉 is an allusion to the 風賦 by Song Yu (wenxuan, juan 13, p. 265): 故其風中人, 狀直憊悽憊慄慄, 清涼增歎, 漉漉泠泠, 愈病折醒... 此所謂大王之雄風也... 快哉此風! There is additional evidence that kuaizai in connection with "wind" must be regarded as an allusion to Song Yu's feng fu: see Su Shi's poem entitled 船趨風 (Su Dongpo ji, juan 11, p. 100) which contains the line 欲作蘭臺快哉賦. Lantai is also an expression found in Song Yu's fengfu: 楚襄王游於蘭臺之宮... 風... 至... 王... 曰快哉此風.

... 4. 7 have changed the original sequence.

One can hardly expect that the reference to the south wind "beneficial to the people" is a reference to the pleasant conditions under the reign of the Mongol rulers whose homeland is in the north! Instead, it is hoped that the south wind will eventually replace the prevailing "northerly" conditions. The carefully constructed first two lines are followed by what is almost an anticlimax. The last two lines show beyond doubt that it is not (only) physical pleasure that is sought by the narrator. Although the first two lines form a group by themselves the third line is joined to some degree to the preceding lines by the appearance of pairs of characters with similar finals or initials at the beginning of each line: cenci, lei-chui, and xuan chen. One may however, argue that this is also true, if to a lesser degree, of the next two lines: nanfeng jie yun and kuaizai. In this way the transition from one group to another is perhaps "softened." There is hardly any division between the first three lines of song 274. Here one observes a gradual narrowing of the focus. After a long shot of the spring mountains (line 1) the view is first directed towards "buildings", then to the swings in the courtyard, thus introducing movement in these otherwise static lines. Focus then changes again. Attention is drawn to the crying and dancing birds, the running water of a creek and flying blossoms. It is only here that dynamic verbs appear, albeit in an attributive position. As in a movie there are in poetry two main ways in which "movement" can be achieved (or a combination of both): either by moving the camera or by observing moving objects. In the first two lines "the camera" moves; in the third line, the swings introduce a new element in a static scenery. In the last line it is the object rather than the camera that enlivens the picture. Especially in the first three lines there is a high

density of sound patterns: chunshan nuanri hefeng

langan louge lianlong

yangliu qiuguan yuanzhong

Parallelism occur between, a.o. chunshan and langan as well as between the l-g sequence of initials in the second line.

春山暖日和風。闌干樓閣蕨櫺。揚柳秋千院中。啼鶯舞燕。小橋流水飛紅。

A technique similar to the one described above is seen in song 276. The static scenery of the first two lines is followed by the scudding shadow of a tiny bird: the shadow below touches on various objects which are then enumerated to form a colourful kaleidoscope. Unity between the final lines as well as an additional element of movement is achieved by the quick succession of various colors belonging to these objects: "blue mountains, green water, white (i.e. withered) grass, red leaves, yellow blossom." Within these lines, one notices a transition from larger objects to smaller ones. Changes of focus seems to be favoured by Bai Renfu, since this technique is also applied in 277. Here there is a reverse change of focus from close objects to more distant ones. One observes a weak division between the initial two lines and the third one in songs 280 and 281 as well. Nevertheless, the first two lines are parallel to a certain degree, again enhanced by parallel sound patterns:

280,1 tingqian luojin wutong 庭前落盡梧桐

280,2 shuibian kaiche furong 水邊開徹芙蓉

281,1 menqian liuchu huafei 門前大出花飛

281,2 zunqian wanshi xiuti 尊前萬事休提

As stated previously it seems not very promising to start an explanation of the emotional or other connotations of sound patterns unless other factors permit this. In the case of sound patterns such as those listed above it seems reasonable to suggest that their function is to increase the cohesion of

lines that belong to the same group.

越韻天淨沙

嚴忠濟

寧可小活十年。你得一日無權。大丈夫時乖命蹇。有朝一日天隨人願。
賽田文養客三千。

tianjingsha

282

Yan Zhongji

I'd prefer to live ten years less
Than to be without power for one day.
A hero! yet times are queer and fortunes bad.¹
Some day Heaven will fulfill my desire.
I vie with Tian Wen who kept three thousand retainers.²

1 A common expression. See Xiaoshuo ciyu huishi, 302.

2 Tian Wen (who was also called Meng Changjun 孟嘗君) was famous for his large number of retainers. See Shiji, juan 75, p. 197.4 ff., esp. 198.3. I doubt whether any allusion beyond that is intended in this xiaoling.

The song translated on the previous page is exceptional in more than one respect. In the first place, some chenzi are added, an extraordinary feature in the melody tianjingsha, as a glance at other anthologies will show.¹ Secondly, the self-confessed aspiration for power is very rare in xiaoling, yet also in other genres.² The first two lines give a brief characterization of the hero. In the third line, the difficult present situation is referred to, and the poem ends with a wish for a change in the future. In spite of additional characters complicated verbal structures are not used in this what might be called a silent monologue. One may assume that in the three exceptionally long lines the final characters belong to the basic part of these lines; the final characters are, in addition, distinguished by having very similar sound patterns:

guai mingqian 乖命寤

sui ren yuan 隨人願

ke sanqian (ke ≅ khaiq3!) 客三千

Somewhat jokingly one may say that the ambitions of the narrator come to the fore through his use of exceedingly long lines ... Even if Yan Zhongji is not the real author of this song the attribution is not unreasonable: Yan Zhongji was one of the more important warlords of his period!

Zhang Xiaoshan's songs do observe the form of the tianjingsha melody as described above. A characteristic feature of his songs is, however, his preference for giving the final line an important role in achieving the meaning of the whole poem.

1 E.g., Xiaoling Leiji, juan 8, 391ff.

2 See p. 412.

It was pointed out that in song 289 the preceding lines "disguised" the basic mood of the poem expressed in the last line. In song 290, the first four lines are dominated by the sorrow the narrator suffers: in the last line, a sharp contrast is offered with the sight of a "fisher at leisure in the shade of willow trees." In the case of this song, it may be justified to ascribe more than a formal function to sound patterns:

月明今夜關千。雲深何處聞山。萬里弄天醉眼。倚樓長難。柳陰閑寂漁竿。

In the first four lines duplication of characters with -an(g) finals is a very common feature: langan, guanshan, changtan. In the third line, this final appears thrice: wanli qingtian zuiyan. In the final line the ending -am appears also in the character xian, but this line is better characterized by the presence of many "i" sounds (including yu): liuyin xiansha yugan. In addition, xian is found in a metrically unimportant position and is followed by the strong sound "sha." It seems that as in some previous songs the final -an(g) is particularly used in connection with a "sad" mood; in this song the contrast between the first four and the final lines is also repeated in the sound patterns of these lines. The final line is also important in 287-288 which contain the first references to the subject of the songs.

In the case of Shang Zhengshu's songs I will confine myself to some brief remarks. Almost all lines deal with different aspects of a blossoming plum tree in a moon-lit snowy landscape: 一枝雪里梅宜 etc. . Except for 284,3 the lines do not go beyond a rather distantiated description, albeit skilfully executed. The narrator's feelings as well as the general mood remain vague, probably on purpose, undefined as such a landscape appears to the narrator's eye.

Deshengling

Almost all extant songs to this melody share a common pattern in the last two lines: 7, y y; 8. y delai budai y where y stands for a verb or an adjective, as in 238: 秋秋, 嫩得來不待秋。 The first four lines of all songs do not contain any chenzi. They are divided into two couplets, parallel to a greater or lesser degree. Parallelism is very strict in 234, 3 and 4 眼再傳心事, 眉尖鎖舊愁 but replaced by a narrative sequence in song 237: 暗約湖山側, 低低問粉郎。 The fifth and sixth lines are invariably closely connected in that they belong to the same grammatical sentence, as in 239, where the verb in line 5 governs an object sentence (line 6): 難熬, 促織兒窗前叫。 In all songs except 238 the first four lines are static and "lyrical", with a minimum of rapid action or intense emotions. The second part of all songs is distinguished by the great number of verbs and verbal constructions. In song 239, for instance, sorrow appears in the first part, too, but it is a rather "quiet" sorrow:

庭院正無聊。單枕擁蛟綃。細雨和愁。孤燈帶夢燒。難熬。促織兒窗前叫。
 焦焦。焦得來不待焦。

deshengling

239

Yang Danzhai

Alone in the courtyard.

A single pillow covered with silk.

Drizzling rain mixed with sorrow;

A burning candle carrying a dream.¹

I can hardly bear the crickets' din.

Fretting and fuming.

Before I knew I was fretting.²

1 和愁 "mixed with/accompanied by sorrow" and 帶夢 "in a dream" refer, of course, to the feelings of the narrator yet taken literally these expressions modify the "drizzling rain" and the "burning candle." For similar lines, see Yin Tinggao, a poem entitled 臨江書懷 (Yin Tinggao, Yujing qiaochang, juan zhong, p. 13 b): 燈前遠信和愁寫, 枕上新詩帶夢吟

2 不待 I have translated these words as in the modern expression 不待說 "that goes without saying," i.e. before it is said that

The degree to which there is a break between the first half of four lines and the second part of the melody varies in different songs. An abrupt change is apparent in 235,5 which starts with the words 俄然 "suddenly... ." In 236,5 one may even hesitate at first whether the sentence 堪描 "worth a picture" might not refer to the preceding line! Yet generally speaking the semantic structure as described above is present in all songs to this melody.

Chutianyao daiguo qingjiangyin

The structure of this song was discussed previously.¹ It seems necessary to add a few details. In the first part of the melody two lines each form a sub-group kept together by various means, such as parallelism (216, 1 and 2), at times accompanied by parallel sound patterns: youyi song chun gui 有意送春歸 ;
wuji liu chun zhu 無計留春住 ;
 other means include narrative sequences, as in 217,7 and 8: 六曲
 小山屏 , 題滿傷春句 . In contrast with normal practice in jinti shi parallelism is not applied in lines 2 and 3 as well as 6 and 7 but in 1 and 2, 3 and 4 a.s.f. . The structure of the second part is the same as in the independent melody qingjiangyin.² Chenzi are restricted to the last line in the chutianyao daiguo qingjiangyin. On the whole the formal structure of this melody is very regular, if not monotonous, with its overwhelming number of five character lüju. The proximity of this form to earlier genres is conspicuous in song 217 with its extensive borrowing from shi and ci poetry:

1 See p. 217.

2 See p. 215.

屈指數春來。彈指驚春去。蛛絲網落花。也要留春住。幾日喜春晴。幾夜愁
 春雨。六曲小山屏。題滿傷春句。春若有情應解語。問着無憑據。
 江東日暮雲。謂北春天樹。不知那管兒是春住處。

chutianyao daiguo qingjiangyin

217

Xue Angfu

I count on my fingers: when will spring come?¹

Snapping my fingers: the blossoms are gone.

A spider web catches fallen flowers:²It, too, wants to keep spring from leaving.³

A few days I enjoy spring's sunny spells.

A few days depressed by spring's rainy days.

The small screen with its six-fold curves⁴Has been covered with poems of grief.⁵If spring had feelings it should understand my words:⁶I ask yet no answer is given.⁷

To the east of the Yangzi glowing evening clouds,

To the north of the Wei river spring-time trees.⁸

I don't know where spring has its home.

1 The first part of this song is an almost literal quotation from a ci by Gao Guanguo to the melody busuanzi (Song liushi mingjia ci, Zhuwu chiyu, p. 14): 屈指數春來。彈指驚春去。櫺外蛛絲網落花。也要留春住。幾日喜春晴。幾夜愁春雨。十二雕窗六曲屏。題遍傷春句。春若有情應解語。問着無憑據。 It is very tempting to translate 驚春 as "to frighten spring away." 驚春 means, however, "the opening of flowers at spring time" (Morohashi, 45029.68).

2 A similar image is found in a poem by Lu Lun 盧綸 entitled 酬崔侍御早秋臥病 ... (Quan Tangshi, p. 3144) 幾多黃葉落蛛絲

3 A very common phrase. See Ouyang Xiu, a ci to the melody die-lianhua (Song liushi mingjia ci, Liuyi ci, p.6) 無計留春住 ; this one example may suffice here.

4 See Frodsham, The Poems of Li Ho, 84; he adds a note: "There were 12 screens arranged in pairs"

5 Lit. "grieved about spring phrases."

6 Cf. note 2 on song 114, p. 280, and Schlepp, San-ch'ü, 115.

7 Lit. "something one can rely on," "evidence."

8 These lines are quoted in reversed order (probably because of the different tone pattern) from a poem by Du Fu entitled 憶李白 (Dushi yinde, 280, 11; 5.6): 渭北春天樹, 江東日暮雲 . Du Fu refers in this poem to the distance separating him from Li Bai. Du Fu was at that time to the north of the Wei river (in Xianyang or Changan) whereas Li Bai stayed far away "to the east of the Yangzi," i.e. the region to the south-east of the lower Yangzi. The writer of the xiaoling does not necessarily intend to make a reference to a separation from a personal friend. He uses these lines to say that everywhere, to the north and to the south, he has in vain been looking for spring's home.

Compare the use of this allusion in Ma Jiugao's xiaoling entitled 凌敲臺懷古 (Taiping yuefu, juan 1, 17, saihongqiu): 是八千子弟思鄉去, 江東日暮雲. 渭北春天樹. ...

Zhumating

Bai Pu's four songs to this melody are the only extant specimens. The melody consists mainly of seven character ldju ; in addition there are two four character lfiju and one three character line. The semantic structure reflects by and large the formal structure. Although perhaps not strictly parallel, a special relationship exists between the two four character lines. In song 83, the appearance of the dancer is referred to in these lines, her coiffure in the first line and her feet in the third line, both "moving" (蟠 "to curl" and 移 "to shift, move"). In 82, proper names take up the whole of both lines (白雪陽春 , 花朝月夜). Adjuncts of manner and place to the sentences in the next lines are found in 80, 1 and 3. The short seventh line of three characters is not intimately joined with either the sixth or the eighth lines. 80,7 forms a distinct contrast with the surrounding lines: 擗花驚作黃昏雪 , 人靜也 , 一聲吹落江樓月。 "spring blossoms, frightened, fall as snow at dusk; he is at rest; with one sound the moon above the river pavilion is brought down." Line 7 belongs to the last line in song 81, remains however an independent sentence 淡盈眸。 An independent sentence is also 82,7, yet this time it is connected with the previous line: 後聲並至銀河上。韻悠揚。 Only in song 83 does the seventh line seem dependent on the sixth line, being parallel to the last three words of that line: 鸞鴛飛起春羅袖, 錦纏頭。 The division between the two halves of this melody is not very distinct. In 80, for instance, the first parts of lines 4 and 5 are parallel: 鸞鴛風裡欲斜斜, 鳳凰臺上響雲笳。 One may also have a look at song 81:

雪調冰絃，十指纖纖溫更柔。林營山溜。夜深風雨落絃頭。蘆花岸上
對蘭舟。哀絃恰似愁人消瘦。淚盈眸。江州司馬別離後。

zhumating

81

Bai Renfu

A snow melody on ice strings.¹

Her slender fingers are warm and soft.²

A forrest oriole, a mountain spring.³

Deep in the night, wind and rain falling on the strings.

On the reed-grown shore I face the boats.⁴

Grieving snares like a sorrow stricken wretch.

Tears fill the eyes,

After Jiangzhou Sima has left.⁵

1雪調 is not included in the Peiwen yunfu. Compare the similar line 古調冰絃 (265,9), "ice strings"- perhaps a reference to the instrument offered by Bai Jizhen 白季貞 (see Tai-zhen waizhuan, juan shang, 259).

2溫更柔 is not necessarily an allusion to 溫柔鄉 (song 74,3) which refers to the world of prostitutes.

3 A metaphor for the sound of strings Peiwen yunfu and Moro-hashu present a quotation from a poem by a certain 祖孫望 (see Peiwen yunfu, 3360.2): 詠水詩 ... 山溜似鋼琴

4 Lit. "fragrant boats."

5 A reference to the story told by Bai Juyi (≠Jiangzhou Sima) in the famous 琵琶行 (Baishi changqing ji, juan 12, 22 a f..) which is also the theme of a Yuan drama (Qingshan lei, in Yuanqu xuan, 882 ff.). The song deals with the sad story of a

formerly happy lady who came to suffer the sorrows of a vagrant
life (see the preface: 轉徙於江湖間).

There is hardly any division to speak of between lines 4 and 5. On the contrary: there is practically no hint in the first three lines to the story of the Pipa hang. The fourth line contains the first distinct hint, whereas the allusion is obvious in the fifth line as a comparison with a few lines from the Pipa hang will show: ... 予左遷九江郡司馬... 楓葉荻花秋瑟瑟 (蘆花岸上...) ... 大絃嘈嘈如急雨 (夜深風雨落絃頭) ... 大珠小珠落玉盤 (落絃頭) ... 黃蘆苦竹繞宅生 (蘆花岸) ... 座中近下誰最多, 江州司馬青衫濕.

One wonders whether Bai Renfu kept to the simile in Bai Juyi's original text which may be translated as "the big (i.e. long) snare rumbles like lashing rain."¹ In Bai Renfu's song the simile is turned into a much more direct comparison "gusts and rain fall on the strings," and one will not be too wrong in suggesting that the meaning "gusts and rain play on the strings" is also implied. Here as in the other songs one may perhaps argue that after all, the first four lines form one major group because of parallelism in lines 1 and 3 as well as 2 and 4. This becomes particularly evident in the fourth line of song 82; there Du Weiniang is mentioned, a famous singer and dancer, whose song is referred to in the second line. In order to strengthen the connection between the fourth line and the preceding ones 個中 is used at the beginning of the fourth line, "right there," "in the middle of it."²

1 嘈嘈 caocao is sometimes circumscribed as an expression for swiftness; this interpretation is based on the word ji "swift" in the second part of the simile. The comparison is made with a small string in the next line of the Pipa hang, "whispering" etc!

2 See Hu Huaichen, Zhongguo minge yanjiu, 90, 92, explains ge in Cantonese folksongs as a demonstrative pronoun (= 那). It may be added that a great number of songs included in that anthology make use of a vocabulary similar to xiaoling.

Changongqu

Among the 45 songs in the Yangchun baixue eleven songs are in the yinkua 隽括 fashion. This means that a song previously written - normally a very famous one - is rewritten; in this process the greater part of the original vocabulary is retained, yet often rearranged to fit, perhaps, the requirements of another genre. According to Ren Zhongmin this fashion started as early as in the Tang dynasty.¹ Nine among the yinkua songs are modelled after the Jiuge contained in the Chuci, the other two after two literary pieces from the Tang and Song dynasties, respectively. The first song (no.1) is based on the prose piece entitled 醉翁亭記 by Ouyang Xiu.² It is characterized by a straightforward or linear development.³ The piece starts with an overall 醉翁亭記 picture of the scenery surrounding the "Pavilion of the Old Drunkard." The description then proceeds to a detailed account of the pavilion itself. Next comes a sketch of a banquet held at this pavilion, and finally the narrator concentrates on the thoughts and feelings, first of the guest, than on his own, during that banquet. Because of this linear exposé which precedes from the general (landscape, banquet) to the more specific (the thoughts of the guests, his own mind) the climax is to be found, as expected, in the last part. It begins with the

1 Ren Zhongmin, Dunhuang qu chutan, 320 f. .

2 Ouyang Wenzhong gong ji, juan 39, p.36-37.

3 Cf. You Liang, Gudian shiwen, 31-36.

words: 遊人去而禽鳥樂也 and ends with an antithetical couplet:
醉能同其樂,醒能述以文者 "The one who shares their pleasure

when drunk, and who is able to put it into prose when sober,
[that is] the taishou (prefect, Ouyang Xiu's office title).

In general the sequence of the original reappears in the xiaoling as well, with one important exception. The first part of the xiaoling deals with the scenery, largely void of emotional overtones. "Feelings" qing dominate the eighth line: "The joy at the height of the banquet knows no bounds." In the following three lines parts of the original climax are used; the essence of the climax, the real pleasure of Ouyang Xiu, does not figure at all in the xiaoling: "people know how to follow the taishou on a pleasure outing and be merry, they do not know that the taishou enjoys their enjoyment." 人知從太守遊而樂,不知太守之樂其樂也。

One is strongly reminded of
112,5 風流醉翁不在酒 "... his mind is not [actually] set on the wine." In Yu Jifu's yinkua version the final lines are not much more than a slightly superficial extension of the eighth line in praise of "drinking." This suggests that the climax in the xiaoling differs from the original one. In the xiaoling it is reached in the couplet of lines 7 and 8, and particularly in the eighth line. The last lines merely elaborate on this theme. In most other songs parallelism is very strong in lines 7 and 8; this is true to a lesser degree in this song, mainly because of the parallel final characters butong and wugiong. Below follow some excerpts from the Chinese text of Ouyang Xiu's essay and the text of the xiaoling to give an impression of the closeness of the wording in the phrases that do appear in the xiaoling:

管宮曲

環滁秀列諸峯。山有名泉。
瀉出其中。泉上危亭。僧仙好事。
締構成功。四景朝暮不同。
宴酣之樂無窮。酒飲千鍾。
能醉能文太守歐翁。

醉翁亭記

環滁皆山也... 諸峯... 深秀者... 瀉出于兩峯之
間者... 作亭者... 山之僧...
...山間之朝暮也... 山間之四時也... 日時之景
不同而樂亦無窮也... 宴酣之樂...
醉能同其樂。醒能述以文者太守也

One may argue that the central idea of Ouyang Xiu's piece is expressed in the following lines which are right in the middle of that essay: "The mind of "The Old Drunkard" is not set on the wine itself, but concentrates on mountains and streams. The pleasure of mountains and streams is gained (or: obtained) in ones heart and expressed (or: made visible) in the wine."

醉翁之意不在酒。在乎山水之間也。山水之樂。得之心。而寓之酒也

Although the definition is given already there, the term 樂 "pleasure" in its effectful repetition dominates the last lines only, where it is also given some additional meaning (enjoy the pleasure of his guests etc.).

Judging from the "content" of the xiaoling one would reach the conclusion that it is a quite mediocre attempt at paraphrasing. One must realize that in a shi^詩 a relatively concise and perhaps "straightforward" development is demanded - which finds its most popular expression in Fan Deji's summary of the structure of a shi. In a song, another technique is favoured. A considerable part of the art of a qu or ci writer consists in the skilful elaboration of certain motifs which fit more or less into a semantic structure dependent on the particular melody to which that song is being written. The number of treatises from the Song dynasty which deal with this particular aspect is exceedingly small.¹ This is a point of view which is nevertheless very

1 Zhu Dongrun, Zhongguo wenxue piping shi dagang, 195.

common among later critics. In spite of the proverbial discord among critics it seems to me that there is one term in particular which is much more characteristic of a ci style than of shi: wanzhuan 婉轉, which combines the meanings of "pleasant, pliable, indirect, using detours," and the like.¹ This is what I have here called "elaboration of motifs" (using detours).

When writing this xiaoling in the yinkua fashion Yu Jifu faced the difficult problem of restructuring the original text so that it would fit the structure of a zheguiling, and also of avoiding an unsuitable "straightforwardness" or "philosophical discourse." A secondary problem was, of course, to select words from the original in such a way that the prescribed tone patterns were adhered to. It is easily seen that Yu Jifu indeed omitted all rather "philosophical" elements from the Zuiwengting ji, such as the first definition of "pleasure" 樂 and the final climax except for the line 能醉能文 which in the qu version does not mean more than "able to be drunk, able to compose prose."

The first part of the xiaoling with its still relatively "sober" and direct approach is followed by a climax of two lines in praise of the scenery and the joy of drinking. The last sentences simply elaborate on the preceding lines without adding significant new elements.

I have dwelled to some extent on this poem because observations on various ways in which the same material is handled by the same or different writers give very often better insights into the specific features of one genre, in this case, than an isolated analysis of that one piece could give us. For that reason it seemed appropriate to give two more examples of yinkua xiaoling. The second song by Yu Jifu is based on a poem by Wang Bo (Wang Zian ji, juan 2, p. 17 a) entitled 滕王閣:

¹ Ping Baishi ci ji, 29, 詞欲婉轉而忌復。 See also Xu Wei (Nanci

cont.

xulu, 244) who praises the qu because of these qualities.

According to him the ci of the Song dynasty was too stiff as a consequence of the general admiration for Du Fu while the Yuan qu poets imitated the more "shallow" late Tang poetry:

晚唐,五代,填詞最高,宋人不及,何也詞須淺近,晚唐詩文最淺,鄰于詞調,故臻上品,宋人開口便學杜詩,格高氣粗,出語便自生硬...無人學唐詩亦淺近婉媚,去詞不甚遠,故曲子絕妙...

滕王高閣臨江渚
珮玉鳴鸞罷歌舞
畫棟朝飛南浦雲
朱簾暮捲西山雨
閒雲潭影日悠悠
物換星移度幾秋
閣中帝子今何在
檻外長江空自流

滕王高閣江干
佩玉鳴鸞歌舞珊珊。
畫棟朱簾。朝雲暮雨。南浦西山。
〔朱簾--暮雨--西山〕

物換星移幾番
閣中帝子應笑
獨倚危闌。檻外長江東注無還

The poem by Wang Bo is dominated by the joyful sphere that reigned in the pavilion at the time Prince Teng frequented it, and the contrast with the desolate state in which it was some decades later. This contrast is most forcefully brought out in the sixth and seventh lines - yet already introduced in the fifth line, as a pedant and stickler to poetical rules may point out.¹ In the eighth line one observes a return to the theme of the first line, the scenery of the pavilion on the banks of the river. Yet here the beautiful sight is dominated by feelings of sadness and emptiness. The river appears to flow "in vain" 空自流。There were no great difficulties to adapt the structure of this poem to the form of the zheguiling. The sixth and seventh lines of the original poem reappear slightly changed in the seventh and eight lines, i.e. the couplet, of the xiaoling. The couplet here serves as a turning point, which presents the break between the pleasant past and the sad present. Stylistic differences are, for instance, apparent in the omission of numerous verbs in the xiaoling, especially in the first part. Sound patterns are also observable in Wang Bo's poem, but they are perhaps more conspicuous in the xiaoling: jianggan, lanzhan, and changjiang, all at the end of a line; an agglomeration of

1 In the fifth line the section 轉 of a lushi begins; see p.245.

the vowel -u- in the last line: dong zhu wu huan (the o in dong being very close to a u).

In the two songs quoted above the relationship between the original and the yinkua version was relatively simple, as compared with Aluwei's yinkua versions of the Jiuge from the Chuci.¹ Below one example only is given (song 20). A complete interpretation of all nine songs would go far beyond the scope of this thesis (by its sheer length, since it requires an analysis of the structure of the Jiuge as well).

吉日兮辰良，穆將愉兮上皇。	→	穆將愉兮太乙東皇
撫長劍兮玉珥。璆鏘鳴兮琳琅。	→	佩玦服菲菲
瑤席兮玉璫，盍將把兮瓊芳。	→	劍珥琳琅
蕙肴蒸兮蘭藉，奠桂酒兮椒漿。	→	玉璫瓊芳
揚枹兮拊鼓，疏緩節兮安歌。陳竽瑟兮造匱。	→	蕪肴蘭藉
垂偃蹇兮攸服，芳菲菲兮滿堂。	→	桂酒椒漿
五音兮繁會，君欣欣兮樂康。	→	揚枹鼓兮安歌造匱
		紛五音兮琴瑟笙簧
		日吉辰良
		樂會神和
		既樂而康

It must be stressed that in this case the relationship between original and xiaoling is far more simple than in all other songs. In the xiaoling no.20 there are two important shifts of word groups: in the first place, jiri chenliang is relegated to the final part, and expressions from the penultimate long line of the original reappear right behind the initial line in the xiaoling. Together with the songs entitled 雲中君, 東君, 國殇, and 禮魂 the song 東皇太一 the text of which I have just quoted is distinguished by its relative simple form. These songs were all meant to accompany ritual dances.² Donghuang taiyi starts

¹ On adaptations of songs from the Chuci in Chinese literature,

cont.

see Rao Zongyi, Chuci, e.g. 6, and p.16 where he refers to
Aluwei's songs.

2 Hoshikawa Kiyotaka, Soji no kenkyū, 419.

with a description of the preparations for the ceremony (i.e. the ritual dances) and offers in honour of the deity. Later on, music sets in, and the shaman performs his dance. The last lines end with the assurance that the deity "is pleased and happy, his (her) heart is at rest" (as the result of this dance?). In the xiaoling the first line is used to introduce the deity. The next five lines enumerate "concrete" objects connected with the ceremony. In lines 7 and 8 the ceremony proper starts with the playing of music. The final lines contain abstract notions like "auspicious day" and "pleased and happy," perhaps referring to the "result" of this ceremony. By relocating the words jiri and chenliang to the final part Aluweï was able to preserve the unity within the three main groups of lines of the zheguiling. One may ask whether the text of the seven and eighth lines in the xiaoling were also "centre lines" in the original song. A short glance at the formal structure of the original song supports this view:

a b b b / a b b b / a b b b b / a b . "a" stands for lines with four basic characters, "b" for those with five basic characters. For purely formal reasons one is lead to assume that the third group of lines received some foregrounding by its exceptional length. In this group are those expressions which deal with the music and the dance. The tripartite structure followed in these songs is encountered in other yinkua versions as well; yet already in song 21 Aluweï draws not only on the text of the Jiuge but also on the Lisao (another section of the Chuci), and as said before, a full discussion goes beyond the limits of this thesis.

弊裘塵土壓征鞍。鞭撻島蘆花。弓劍蕭蕭，一逕入烟霞。幼羈懷西風木
葉，秋水兼葭。千點萬點老樹昏鴉。三行兩行寫長空啞啞雁落平沙。曲岸
西邊近水灣。魚網縮竿釣槎。斷橋東壁倚溪山。竹籬茅舍人家。滿山滿
谷。紅葉黃花。正是傷感淒涼時候。離人又在天涯。

changongqu (=zheguiling) 40

Bai Wujiu

Ragged furs: dust covers his battlehorse; his whip sets the reed
flowers afloat.¹

Bow and sword sway gloomily.²

The path turns straight into the mists.

The west wind in trees and leaves stirs my feelings of
homelessness.

Rising autumn floods, reeds and rushes.³

Old trees and evening crows, thousands of them.⁴

Flying high in the sky, in two and three columns, geese drop
on a stretch of sand [crying] ya-ya.⁵

At the west end of the winding shore, near the bay, are
fishing nets, poles, and boats.

At the east cliff with the broken bridge, close to the streams
and mountains, are bamboo fenced reed hatched
dwellings.

Filling mountains and ravines; red leaves and yellow blossoms.

This is the time when sorrow strikes:

The one who leaves is at the horizon.⁶

1 Cf. the punctuation in Cilü, shiyi 拾遺, juan 4, p. 551:

漱裘塵土壓征鞍，
鞭絲倦鳥蘆花。

2 Chuci, jiuge 九歌, shangui 山鬼 (juan 2, p. 28b):

風飈兮木蕭蕭。

3 Chuci, jiuge, xiangfuren 湘夫人 (juan 2, p.22a):

嫋嫋兮秋風，
洞庭波兮木葉下。

The "reeds and rushes" do also appear in the Shijing (see Shi jizhuan, juan 6, 76 and 77, the song. entitled 蒹葭).

4 See p. 426.

5 See p. 286; 雁落平沙 may be a reference to the 瀟湘八景.

6 See p. 426.

The closeness of this song form to the ordinary zheguiling was discussed previously.¹ Here I will limit myself to describing the presence of a tripartite structure also in this song. The general theme of the first part, "traveller in autumn" is introduced in the first line and elaborated in the subsequent lines of the first part. Most expressions have a "sad" connotation. In the centre lines (here the eighth and ninth lines) there is a sudden change: in very "neutral" terms, that is without any specific emotional overtones, the rustic scenery of a fisher village is described. The only "sad" note in these lines is, perhaps, the expression duanqiao "broken bridge." The next two lines again concentrate on the colourful, pleasant sides of the autumn season "red leaves and yellow flowers." These lines stand in sharp contrast with the final two lines which are dominated by feelings of parting sorrow. The contrast with the homely scenery of the centre lines only serves to underline the narrator's unhappiness. The unity of the first group is further enhanced by the fact that the vocabulary of three lines derives directly from China's oldest anthologies of songs, the Chuci and the Shijing. Another example for the tripartite structure of the melody zheguiling is Zhao Tianxi's song entitled 金山寺 .

1 See p. 161.

長江浩浩西來。水面雲山，山上樓臺。山水相輝，樓臺相映，天與安排。
 詩句就雲山動色，酒盃傾天地忘懷。醉眼睜開，遙望蘆花，一半烟遮，一半
 雲埋。

changongqu (= zheguiling) 11

Zhao Tianxi

The vast Yangzi comes from the west.

Water faces clouds and mountains.¹

On the mountains, towers and terraces.

Mountains join water.

Towers and terraces high and below.

Heavenly arranged!²

The poem is finished, clouds and mountains change their
 appearance,³

The wine cup is emptied, Heaven and Earth are out of my mind.

I open my drunken eyes:

At a distance, I see Penglai.⁴

Half hidden by mists,

Half buried by clouds.

The monastery Jinshan si to which this song refers dates back to the time of Emperor Wu 武. Gaozu 高祖 of the Liang dynasty (see Shishi qigu lue, juan 2, p. 34a). The monastery is situated to the north-west of Zhenjiang in modern Kiangsu province. It is also called Jiangtian si 江天寺. This monastery plays a certain role in the story about Shuang Jian and Xiao Qing (Tan Zhengbi, Huaben yu guju, 313).

1 mian is parallel to shang suggesting a verbal interpretation

instead of taking shui and mian together as a compound.

2 After long hesitation I decided on a variant in the Zhongyuan yinyun as the basis for the translation of this line: 天巧安排 instead of 天地安排. This is admittedly a lectio facillior.

However, once one prefers the reading tiandi anpai one is almost forced to interpret this line in conjunction with another line with a very similar sound pattern: 酒盃傾天地忘懷 "...

tiandi wanghuai." This leads to quite abstruse interpretations for the line tiandi anpai which seem out of place in the context of this poem. The variant gains more probability in the

light of a passage from a poem by Zhang Yanghao entitled 過長

春宮 (Zhang Wenzhong gong ji, juan 5, p. 8 b): 誰構
只疑天巧非人工

"Who built (these towers)? I only suspect heavenly skill (could have achieved this), not human labour."

In this connection it is quite interesting to note that the xiaoling here attributed to Zhao Tianxi was also included in Zhang Yanghao's anthology of songs entitled Yunzhuang yuefu!

3 A superficial reader not used to the 3-4 structure of this

line might easily misread this line as 詩句，就雲山(而)失色 "The poetical lines change their appearance according to

.... ." Peiwen yunfu (4063.2) quotes two lines from a poem of Lu You which I have been unable to locate in his collected

works (not an easy task, by any means): 歌罷海動色
詩成天改容。

"The song is finished, the sea changes its appearance.

The poem is complete, the sky alters its face." This is not the only proof for the correctness of my interpretation of this somewhat unusual line. Li Tiaoyuan quotes two lines with an almost identical wording as in the xiaoling by Zhao but in a different order which again proves beyond doubt the correctness of putting a caesura behind the third and not the second char-

酒杯寬]。金山寺後話也。(quoted from Tan Zhengbi, Huaben yu guju, 313-4).

4 Penglai is the "Land of Immortals," and associated with the place where the Taoist "Eight Saints" 八仙 live. See Werner, Dictionary, 372; Pu Jiangqing wenlu, Baxian kao, 1-46.

The description of the scenery fills the first part of the song (i.e lines 1-6). It is distinguished by the constant change of focus between the low-lying river and the high mountains with their towers and terraces. Lines 2 and 3 as well as 4 and 5 form couplets. Within these lines one also observes a sequence, from the water the view goes to the mountains, then to the towers and terraces on them, back again to the mountains and the water, for a second time to the towers - which leads the narrator to exclaim, "how heavenly arranged!" The in itself static scenery is enlivened by the use of verbs such as mian "to face", xianghui and xiangying "reflect each other". Suddenly the scenery changes; or better, changes in the mind of the narrator whose personality dominates the centre couplet (lines 7 and 8). After his intrusion the scenery described in the last four lines differs considerably from the serene and sober though "brilliant" (xianghui) landscape of the first part. It is a scenery that exists in the mind of the narrator, "when he opens his drunken eyes, he sees fairyland from afar." I have always wondered whether this poem contained somehow an anti-Buddhist bias. After all, Penglai is the Taoist fairyland; drunkenness is not a thing favoured by Buddhist (although in practice...). The change from a Buddhist monastery to a Taoist fairyland in the mind of a drunken poet seems to betray such a bias. But, after all, while one must not deny that the narrator may have an anti-Buddhist point of view, one is perhaps wrong in attaching too much weight to this sentiment.

The division between the first and the second part is less rigid in some of the other songs, so in 13 by Liu Taibao. In the sixth and seventh lines "towers and pavilions" appear, in 8 and 9 "pool and creek." The connecting idea between lines 7 and 8

which is referred to in line 8 with the expression "in the thick shadow of trees." In addition, the ordinarily four character line before the couplet 7 and 8 is expanded into a six character line, thus reducing the contrast with the central couplet. In song 15, Liu Taibao adheres to a more rigid structure which has already been discussed.

Finally it should be pointed out that while chenzi do occur in songs to the melody they are largely confined to a few selected lines, such as 7 and 8. The restriction of chenzi to specified lines was also observed in other melodies; it is my suggestion that this was probably due to particular musical features.

On the previous pages I have shortly discussed some stylistic devices which serve a well definable function. Most important among all is undoubtedly the adherence by poets to a zhangfa "semantic structure" which is prescribed to a greater or lesser degree for most melodies. This concept goes beyond a mere listing of parallel lines commonly found in qupu. It is not a new concept (see the passage by Wang Jide quoted above). One may argue that the establishment of such patterns seems rather scholastic. This argument is perhaps less powerful than a similar argument against a fixed semantic structure for jinti shi might be. One need not be a musician to recognize that in almost every piece of music, especially in songs, subdivisions of a whole piece in the form of groups of musical lines play an important role. Even without knowing the exact character of xiaoling melodies from the Yuan dynasty it seems legitimate to assume that in different performances of the same melody such characteristics (i.e. the subdivisions of a musical piece) remained quite stable. In spite of numerous minor exceptions it turns out that in songs to some melodies writers continue to

adhere to a particular zhangfa, whereas in other melodics poets do not keep to a well organized pattern. In the opinion of the present writer those differences are most probably due to differences in the musical structure of various melodies. Secondly, I want to avoid the impression that the presence of a tight semantic structure is per se a sign of high poetic quality. Judgements on this aspect of qu compositions lack any basis unless we know more about the musical background of Quanqu. Within a group of lines (zhang) a number of techniques can be employed to create "coherence" between the lines, and to distinguish one group from the other. The most important techniques are parallelism and narrative sequence,¹ often in the form of enjambement, grammatical subordination of lines, and the use of conjunctions. Sound patterns are often used to tighten the structure thus established, but there are also cases in which they gain a decisive role in making lines parallel, for instance. It is very difficult to make generalizations about the functions of chenzi in xiaoling. In the case of songs by Zhang Xiaoshan songs do not seldom become more regular by using chenzi! One may claim that the addition of chenzi enabled writers of qu to use a more colloquial language; this, of course, is no literary quality in itself. They may add to the charm of a xiaoling, often permitting the poet to play with certain qualities of his language which can only with difficulties be brought out in shi or ci. As an illustration, I want to quote from a modern colloquial poem by Li Ying, entitled "Weaving baskets," written after the height of the first "Great Proletarian Cultural Revolution" which makes

1 Cf. Zhou Zhenfu, Shici lihua, 82: 詩人在排列上運用的手法，一是對偶，二是先後安排...

skilful use of particular features of the modern colloquial:¹

biān dǐ biāng⁰ méihuā dǐ, 编底编个榴花底,

biān yán biāng⁰ héyè biān, 编沿编个荷叶边,

jiēshìshì⁰, mǐzāzā, 结实实, 密匝匝,

kuāngbāng biāng⁰ shì yúlián piàn. 筐帮编的是鱼鳞片,

biānchéng lánzi⁰ hǎo yíshān yō, 编成篮子好移山哟,

biānchū kuāngzi⁰ hǎo lěiyàn, 编出筐子好垒堰,

jiāodì, zài biān tā jǐgè shuǐliǔ guàn! 浇地, 再编它几个水柳堰。

Not colloquialisms as such, but their skilful use, in this case the extensive use of prosodic qualities inherent in the colloquial language, makes them suitable for use in poetic compositions. These so-called colloquialisms appear in xiaoling most often in the form of complex verbal constructions, polysyllabic expressions, and in the occasional appearance of san yin zi. Throughout this discussion I have tried to avoid references to "imagery," especially to "originality" in the use of imagery. In the first place, the number of xiaoling with "original imagery" seems to be exceedingly small.² Secondly, I am convinced that an analysis of "imagery" must be preceded by a comprehensive study on the role of "season words" (Jap. kigo) and similar "code-words"; they seem to play a far greater role than "key-words", "symbols," etc. in many branches of recent western poetry. In the opinion of the present writer an ad hoc discussion on "imagery", especially "original imagery", is rather damaging

1 Li Ying, Zaolin cun ji, pp.19-22, esp.21, a poem entitled 编篮

2 I checked the occurrence of all words, images, etc. in the 492 xiaoling of the Yangchun baixue in earlier poetry with the help of dictionaries and concordances such as Peiwen yunfu and Morohashi. There were only a few expressions I was unable to find there. Likewise, original use of old expressions (see Liu, The Art of Poetry, 114f.) seems to be rare. It should be kept in mind that originality as such is no indication of literary value

in any attempt of a fair and just evaluation of literary merits of individual xiaoling songs.²

Even without references to the use of imagery it seems possible to distinguish between individual styles in the works of various poets. Before I try to say a few words about this problem it seems advisable to have a look at the use of rhyme in xiaoling.

Rhyme in Xiaoling Poetry

Not all lines require a rhyming final character; to make things more difficult, they are sometimes optional. In connection with my observation that in lines which do not require a rhyme a poet shows, at times, a preference for a character with a very similar final,¹ statements about rhymes may not always be valid in an absolute sense. On the basis of the rhyming tables at the end of this thesis I compiled a brief list of songs in which rusheng words are used for rhyming purposes and songs in which the rhyming characters have slightly different finals. A glance at the rhyming tables which were based on the transcription used by Stimson (Jongyuan In Yunn) teaches that in rhyming the vowels a and o are normally not distinguished, nor do the presence or absence of u behind the initial and before the final seem to matter. In order to find out whether it is possible to trace up individual differences in rhyming techniques the names of the authors of the songs are added.

1 See, e.g., Liu Changqing's poem entitled 贈別嚴士元 which uses the following words 見, 影, 問, which are not meant to rhyme (with the rhyming characters 城, 晴, 聲, 情, 生). (Tangshi biecai, 3, 上言律詩, p122)

2 I have included a list of passages with "images" similar to those of a famous song attributed to Ma Zhiyuan in the appendix on p. 426.

7	Yu Jifu	221, (an 10, ang 1).
13	Yao Muan	117 (q), 336 (q).
4	Zheng Dehui	427, (q), 428 (q).
2	Aodun Zhouqing	
1	Zhang Ziyou	7, (q).
8	Ma Jiugao	8, (q), 255 (q).
1	Xu Rongzhai	
1	Hu Zhixue	
1	Zhao Tianxi	11, (q).
12	Liu Taibao	15 (q), 460 (am 3, an 1, on 1, in 1).
34	Guan Suanzhai	107, (q), 137 (q), 263, (q), 340, (in 4, an 1).
18	Aluwei	24, (in 5, in 2), 29 (an, on 6, an 1), 30, (in 6, in 1), 32 (in 6, in).
20	Lu Shuzhai	37, (q), 38 (q), 39 (q).
1	Bai Wujiu	
78	Zhang Xiaoshan	45 (q), 79 (q), 95 (q), 96 (q), 233 (in 6, in 1), 268, (q).
49	Ma Dongli	99 (q), 100 (q), 102 (q), 103 (q), 106 (q), 151 (q), 154 (q), 156 (q), 163 (q), 165 (q), 166 (q), 167 (q), 171 (q), 173 (q), 174 (q).
4	Liu Shizhong	
12	Yang Danzhai	68 (in 4, in 2, in 1), 69 (q), 240 (am 6, an 1).
23	Bai Renfu	80 (q), 225 (q), 226 (q), 228 (q), 231 (q), 232 (q), 281 (q).
2	Hu Zishan	85 (q).
2	Xu Zifang	
8	Feng Haisu	

25	Guan Hanqing	89 (q), 194 (q), 196 (q), 200 (q), 206 (q), 208 (q, aq, am 1), 212 (q).
44	Anonymous	118 (q), 122 (q), 125 (q), 126 (q), 214 (q), 215 (i±, ±i 12; ±m 1), 345 (q), 348 (q), 349 (q), 350 (q), 351 (q), 391 (am 6, ai 1), [444 (q).
2	Yan Zhongji	
1	Dongquan	
1	Li Shouqing	
19	Zuoshan	189 (q), 191 (q).
26	Xue Angfu	218 (q), 364 (q), 370 (q), 372 (±n 9, ±p 1), 374 (q), 375 (q), 380 (q), 383 (q).
4	Jing Yuanqi	
11	Liu Buzhai	450 (q), 451 (om, am 4, an 1), 452 (am 3, an,on 2).
2	Aii Yaoqing	271 (q).
4	Shang Zhengshu	
8	Yang Xian	299 (q).
14	Lü Zhian	432 (q).
3	Lü Zhixuan	
1	Wang Heqing	
4	Wu Kezhai	
3	Ma Zhiyuan	
11	Wu Renqing	

The material presented above is insufficient for detailed statistical counts. Nevertheless, one may notice the relative scarceness of exceptional rhymes (the numbers at the beginning of each line indicate the total number of songs of a particular writer whose xiaoling are included in the Yangchun baixue). Without exception they concern nasal finals n, m, and ng. In song 391, line 6 the character zai 在 appears in a rhyming posi-

tion, yet there seems hardly any doubt that in this case zai was not intended for rhyming.

It is also interesting to note that irregularities of a rarer type, between n and m finals appear in songs by Yang Danzhai. Faultive rhyme was one of the accusations Zhou Deqing made against the style of Yang Danzhai's songs.¹

Among the poets who are represented by relatively many songs I have selected the following poets for a brief discussion of rhyming practices:

Zhang Xiaoshan, Ma Dongli (=Ma Zhiyuan), Guan Suanzhai, Xue Angfu (=Ma Jiugao), Guan Hanqing, Bai Renfu, and Lu Shuzhai. Among those writers who usually avoid rusheng rhymes are Zhang Xiaoshan and Guan Suanzhai, considerably less strict are Lu Shuzhai and Xue Angfu; no particular limitations as to the use of rusheng in rhyming positions are found in songs by Guan Hanqing, Ma Zhiyuan and Bai Renfu. It is easily seen that the last group of writers all belong to the category of famous drama writers whereas no dramas are extant from the first group of writers, all sanqu specialists. Two conclusions are possible:

- a) the latter group of sanqu writers dwelled mainly in the south in which the rusheng finals had definitely been kept apart.
- b) in the works of the sanqu specialists the influence of prosodic features of earlier genres -such as the shi and the ci (to some degree)- is stronger than in the songs of writers who were less bound to the earlier traditions than writers of drama.

1 Zhongyuan yinyun, 175.

In some songs rusheng characters seem to have been used as ce-
sheng:

Aluwei: zheguiling (seven songs), xiangfeiyuan (1)

Lu Shuzhai: zheguiling (1)

Zhang Xiaoshan: zheguiling (1) xiaotaohong (1) putianle (1)

Yang Danzhai: xiangfeiyuan (3) dianqianhuan (1)

Bai Renfu: qingdongyuan (1), zhumating (1) deshengle (1)

Anonymous: shouyangqu (1)

Li Shouqing: shouyangqu (1)

Guan Hanqing: dadege (2)

Xue Angfu: chutianyao daiguo qingjiangyin (2) (see below)

Yu Jifu: yanerluo daiguo aeshengling (1)

Xue Angfu: chaotianqu (6)

Feng Haisu: heiqinu (2)

Liu Taibao: ganheye (1)

Taken into consideration the number of songs each poet has written it seems that especially Aluwei and Xue Angfu, and to a lesser degree, Yang Danzhai made use of the traditional classification of rusheng as cesheng. This is, however, a tendency of relative minor importance since these poets do also make, at times, use of the distribution of rusheng described in the Zhongyuan yinyun; I am not sure about the reason for this and another phenomenon, too: it appears that a few characters of the rusheng tone were more often used as cesheng than others:

石 (5 times), 十 (4), 自 (4), 着 (3), 服 (2), 學 (2), 薄 (2), 集, 逐, 疊, 笛, 蝶, 夕, 絕, 得, 習, 合, 踏, 食, 戲. The most probable explanation is simply that they occur in qu texts generally with a higher frequency than other rusheng characters. Attempts at rhyming with rusheng characters exclusively do not seem to occur. If not exclusively such a tendency is observable in one act of the

drama Qiangtou mashang.¹ A glance at the Zhongyuan yinyun² shows that the number of common characters in this rhyme category that are not rusheng is relatively limited and may have prompted the great number of rusheng in these songs as well as in Ma Zhiyuan's taoshu yexingchuan.³ There is only a very low incidence of rusheng that might possibly have been used as pingsheng. The smallness of this number rather suggests that these cases are rather examples of "negligence" in rhyming than of a conscious application of the technique mentioned in the Chuogeng lu.⁴ Viewed generally the uniformity in the use of rhymes is perhaps greater than in Yuan drama.⁵ This may be due to editorial changes by Yang Chaoying or somebody else, but another possibility is that the relatively serious (as compared with drama) character of a number of xiaoling caused poets to adhere to a stricter rhyme. I am not too sure whether the great number of rusheng rhymes in Ma Zhiyuan's songs as compared with the relatively low number in Zhang Xiaoshan's songs is primarily due to differences in dialect the authors used or to the influence of different practices in the sub-genre zaju in the case of Ma Zhiyuan's songs. Case studies of the use of rhyme seem to be the only way to solve this question. For instance,

1 Yuanqu xuan, third act, 340 ff..

2 Stimson, Jongyuan In Yun, 173ff..

3 Zhongyuan yinyun, 252ff..

4 See p. 122.

5 Liao Xunying, Guan Hanqing yongyun

one may try to attempt explanations for those cases in which nasal finals are used interchangeably on the basis of differences in dialects, but the present state of research on rhyming categories based on case studies rather than interpretations of rhyming dictionaries does not yet permit such an approach.

Adherence to Tone Patterns

For several reasons, a purely statistical approach is not feasible. Firstly, the number of songs to each melody written by a sufficiently large number of various writers is normally not big enough to warrant general conclusions. Secondly, although tone patterns for various melodies are suggested in this thesis they may have to be altered in the future once xiaoling other than from the Yangchun baixue are considered. Even so, a brief survey of songs by the six major writers mentioned above showed interesting tendencies. If one arranges their names in the order of the degree to which they adhere to the suggested patterns the following list is obtained: Xue Angfu, followed by Zhang Xiaoshan and Guan Suanzhai. At the other end of the scale one finds Guan Hanqing. In conclusion to the discussion of formal aspects it seems appropriate to say that such an analysis provides evidence about the form-consciousness of some writers as compared with writers more closely linked with drama (zaju) who are less restricted by such considerations.

Chinese critical writings abound with short and concise formulations characterizing the individual style of a writer.¹ While this is true of writers of classical genres the number of serious critical essays on the qu genre is quite limited, owing to the relatively low status of that genre among the literati. The brevity of these critical remarks does not always add to their clarity, and their obscurity is not always a sign of penetrating insight. In the case of the earliest "systematic" critical treatise on qu another Chinese critic, Wang Jide made some very apt remarks:² 正音譜所列元人各有品目,然不足憑,涵虛子抄文理原不甚通,其評語多足付笑,又前八十人有評,後一百五人漫無可否,筆力竭耳。

"There are critical remarks on each of the Yuan [writers] listed in the [Taihe] zhengyin pu [by Zhu Quan], but they are not reliable. Han Xuzi (i.e. Zhu Quan) is not very proficient in his theorizing about literature, his critical remarks often make one laugh. Moreover, there are critical remarks for the first 82 [writers], but none at all for the remaining 105; it is for no other reason (lit. only) than that the force of his pen became exhausted... ."

One should guard oneself, nevertheless, from discarding Chinese criticism altogether. It may contain very valuable hints and information. Unfortunately, Chinese critical essays make use of a highly sophisticated terminology, similar to the terminology used in critical treatises on Chinese paintings.³

1 See, e.g., Jiang Shangxian, Song si dajia ci yanjiu, 7ff., 71 ff., 134ff., 209 ff. .

2 Wang Jide, Qulü, 147.

3 Ryckmans, Les "Propos sur la peinture" de Shitao, esp. 8-9, note 4.

In fact, I prepared a manuscript of what may be called in Chinese, 彙集評 "Collected Critical Sayings" on the six major poets listed above, together with annotations in Chinese on the origins and meanings of those technical terms.⁴ There were enormous difficulties in translating the sayings as well as the notes into intelligible English. For that reason, I decided to dispense with a detailed discussion on individual style; whatever the method, it seems impossible to deal with this problem without comparing one's own views with those of Chinese specialists who devoted their whole life to literature. Chinese criticism has however practically never tackled a problem which is essential to most of present-day Western criticism: the combined analysis of form and content as being only aspects of what is in essence an inseparable unity; only under the influence of foreign critics in recent times are there any attempts in this direction. As an illustration, I will quote some critical remarks on Zhang Xiaoshan's style as well as some selected statements from the Zhongyuan yinyun. It may be excused that

I dispense with a translation of these passages:

君家樂府號吳鹽。況是風姿美笑談。公幹才名傾鄰下。子山詞賦擅江南。¹
張小山之詞，如瑤天笙鶴，其詞清而且麗，華而不艷，有不吃烟火食氣，
真可謂不羈之材。若彼太華之仙風，招蓬萊之海月，誠詞林之宗匠也。
當以九方皋之眼相之。²

1 Qian Weishan (quoted from Zeng Yingjing, Xiaoshan Mengfu, 33), a poem entitled 送張小山之桐廬典史詩.

2 Zhu Quan, Taihe Zhengyin pu, 16.

⁴Names of qu critics appear in the section 凡例 of the Bei gong ci ji, 354ff., and in the section 叙論 in Luo Kanglie's Yuanqu sanbai shou jian, 1ff.

評曰命意造語，下字，俱好。最是陶字屬陽，協音。若以淵明字，則淵字唱作五字。

蓋淵字屬陰...¹

評曰妙在笑字屬陽，取務頭。造語，合律，對偶，平仄皆好看。他用疊字與別字，俱是入聲作平聲字，下得妥貼，可敬...²

評曰意度，平仄俱好，止欠對耳...³

評曰：如此方是樂府。譬如破竹。語盡意盡，冠絕諸詞。妙在這其間三字，承上接下，了無瑕玦。映及殺三字俊語也。有合六句俱對非調也。殊不知第六句止用三字，聯至此，意促急，欲過聲以聽末句，不可加也。兼三字是務頭，字有顯對展才之調。眼字上聲，尤妙，平聲屬第二着。⁴

The first two passages deal with Zhang Xiaoshan's individual style in a rather general way. . . . Nowhere is there a connection between the technical accomplishments of Zhang's songs and the semantic aspects. The remaining passages are all taken from the Zhongyuan yinyun. The third, fourth, and fifth quotations are quite representative for many critical passages in the Zhongyuan yinyun and other texts, in that they discuss formal aspects separately from semantic ones. The last quotation forms an exception. With regard to the sixth line Zhou argues that the number of characters as well as the words chosen are very suitable in this transitional line. Although it is not said so one must assume that the phrase 歌至此意促急欲過聲以聽末句 refers to a formal characteristic of the melody which demands a quick passing to the final line of that song and not, as somebody suggested, the creation of a couplet between the sixth and another line. This is one of the rare cases in which the interdependence of what is presently called "form and content" is openly acknowledged.

1 Zhongyuan yinyun, 240, comment on jishengcao. [2] Ibid., 243, comment on putianle. [3] Ibid., 247, shanpoyang [4] Ibid., 247, wuyeer.

One will look in vain for characterizations of individual styles of xiaoling poets which are based on an analytical study of a large number of compositions. This will be one of the future tasks.

Love, Joy, and Vanity

It was pointed out in the introductory essay that one does not see many traces of despair, social criticism, or revolt in the xiaoling of the Yangchun baixue. One has to realize, however, that the interpretation of poems and songs as political messages in disguise has a very long tradition in China. One need only think of the moralizing interpretations contained in the Shijing which Zhu Xi had the courage to ignore.¹ Zhan Antai gives a brief but useful introduction to this problem as encountered in the qi genre.² It seems impossible to deny that in many cases a "political" message was actually intended by authors who used the relatively safe way of a lyrical poem to express their opinions. As soon as one starts to view every poem or song from this point of view the door is open for unlimited wilful or unintended distortions of the original meaning of a text. The point of view adopted in this thesis is that unless further evidence supports such an extended interpretation it has to be discarded.

1 Compare the Guzhu Maoshi edition with Zhu Xi's Shi jizhuan.

2 Zhan Antai, Lun jitu, 11-25:

論詞之不能蕪視寄託，斯固然矣。然一意以寄託說詞，而不攷明本事，則屬失之穿鑿傳會。(p.21). Cf. Ko Kuang-chung, Le symbolisme des tz'u, pp.1012ff. .

Roughly speaking there are three main subjects most often encountered in the xiaoling of the Yangchun baixue:

- a) Joy: drunkenness, leisure, enjoyment.
- b) Love poetry.
- c) Freedom from worldly ambitions, vanity.

These are, by and large, the same categories described earlier by James Liu.¹ Although there are quite a number of songs in which historical figures and events occupy a prominent position these songs fall usually in one of the three categories above, often in the third one. Songs from each category appeared already in the previous chapter. To provide some further illustrations I have selected a number of songs with translations arranged according to these three main categories. This division is made for convenience's sake only, and in some cases the classification remains doubtful.

¹ Liu, The Art of Chinese Poetry, 48ff.

梅花初試膽瓶兒。正是連郎得句時。彤雲把斷山中寺。軟紅塵不到此。玉模糊
老樹參差。侵素體添肌粟。妬雲鬢老鬢絲。清絕煞愛雪西施。

xiangfeiyuan

57

Liu Shizhong

This poem is one of a group of four dealing each with one of the four seasons. In the Yuefu qunyu there is a preface in front of the cycle:

"If one compares the West Lake with Xizi 西子 : matching each other, whether plain or heavily adorned."¹ This is [from] a poem by Yuju weng 玉局翁 .² A ci poet stole his idea and expanded it to create four widely sung [songs to the melody] shuixianzi, retaining the two characters Xi Shi as a duanzhang 斷章 .³ It flourished in tea houses and music halls.⁴ Often I resented him for not having been able to make [something] more beautiful. Moreover I felt that Xihu 西湖 and Xizi evoked a feeling of "there are no people in Qin 秦."⁵ When a woodcutter [living] at the foot of a high mountain⁶ heard [my opinion] he agreed [with me]. Then I composed four pieces [one for each of the four seasons] spring, summer, autumn, and winter and called them "Fishermen's Songs on the Four Seasons at the West Lake." Their (the poems') general form is:⁷ the first line rhymes on the character 兒, followed by the character 時 (in the second line). The two characters Xi Shi [appear] at the end [of the song]. After that [the earlier songs] were reduced to nothing. I invite those who [would like to] compose together [with me] to keep strictly to [these] rules."

For the first time I try to put a plum blossom in the vase.⁸
It is just the season when Bulang achieved his famous line.⁹
Red clouds cut off the monastery in the mountains.
Soft, red dust does not touch this place.¹⁰
Jade in mists: scattered old trees.
My body is covered with goose pimples.
Jealous on black hair: my silk white temples.
Frosty: admiring the snow at the West Lake.¹¹

1 The preface is quoted from Quan Yuan sanqu, 664. These lines are quoted from Su Shi's poem entitled 飲湖上初晴後雨 (Su Dongpo ji, II, juan 4, p.55): 欲把西湖比西子。淡粧濃抹總相宜。 Here there is the character 欲 "I want to [compare]" instead of 若 "If [one compares]" in the preface.

2 Another names for Su Shi. At one stage he supervised (提舉) the Taoist monastery Yuju guan 觀 to the south of Chengdu in Szechuan (Songshi, juan 338, p.5384.2 in the middle).

3 "To cut off a paragraph" is a technical term for quotations from another poem. Here probably in the rather extended meaning "final words."

4 The term yuesi does not seem to be in common use. Here it is used parallel to gelou in a similar sense.

5 秦無人 is an allusion to the saying 無謂秦無人 "Don't say that there are no people in Qin (who know how to find out and unveil bad designs (Chunqiu jingzhuan jijie, section Wen 文, 13, p. 587; cf. Couvreur, La Chronique, vol.I, 513)). Here the saying is shortened to 秦無人 meaning "I had the feeling that there was nobody to tell the truth about it." His argument is that the poems he heard were bad and the quotation from Su Shi did not fit there.

6 I am not sure whether 崑山 refers to a particular place name.

崧 may also be written 嵩. There are three mountains bearing this name in Honan.

7 Here I translated 約 as "general form", below as "rules."

8 膽瓶 is a vase with a long neck and bulging in the middle.

9 See note 12 on this page.

10 A contraction of two terms 軟塵 and 紅塵 referring to the world of success and trouble on the one hand and the world of "women" on the other (軟塵).

11 As suggested by the preface, Xi Shi the name of the beauty stands here for Xizi, the West Lake. The ambiguity of the original cannot be repeated in the translation. Xi Shi -which is also the Lake - is given human attributes; if it were not for the preceding lines Xi Shi could even be conceived of as the subject of this line. In other songs of this series neither the Lake nor the beauty can act as the logical subject: in song 51 one is compelled to add "I" etc. to the sentence "evade summer's heat at the West Lake." The original image is that in the poet's imagination Xi Shi evades summer's heat - and the West Lake is where she goes. Sui Shusen alters the original text of the Suibien which had 清清 instead of 清絕; he prefers the reading in the Yuefu qunyu. 清清 is a common expression and with its meaning of "cold, refreshing wind" perfectly fits this line (see Song Yu's 風賦, in Wenxuan, juan 13, 266).

12 The reference is to two lines from a poem entitled 山園小插 (Lin Hejing shiji): 踈影橫斜水清淺。暗香浮動月黃昏。

That these lines are meant can be inferred from two references in the Weihang jitan, p.26b and the Zhupo shihua, juan 2, 563. These lines are also referred to in song 68,3.

雪晴天地一冰壺。竟往西湖探老逋。騎驢踏雪溪橋路。笑王維作畫圖。揀
梅花多處提壺。對酒看花笑。無錢當劍沽。醉倒在西湖。

xiangfeiyuan

67

Yang Danzhai

Snow clears up. Sky and earth are one ice-filled pot.¹
Yet I head for the West Lake to look for Lao Bu.²
Riding a snow-treading donkey my way, leads over the river
bridge.³
I laugh at Wang Wei's pictures.⁴
Picking plum blossoms I often raise the wine jar.
In front of the wine I look at smiling flowers.
If I have no money I will pawn my sword.⁵
Drunk I fall down by the West Lake.

1冰壺 A common image for a winter landscape. See Zuixie chibifu, second act, yizhihua, Yuanqu xuan waibian, 772-3, and Zhang Sheng zhuhai, fourth act, didi jin, Yuanqu xuan, 1714.

2 Lao Bu refers to Lin Bu (Songshi, juan 457, p. 5650.1). He was a hermit who retreated to the Gushan 孤山 island in the West Lake (Cf. Tian Rucheng, Xihu youlan zhi yu, p.430). He was a great lover of plum trees (see p.377).

3 An allusion with a slightly complicated background. For a detailed discussion, see Yan Dunyi, Yuanju zhenyi, 548ff.. According to Yan two different allusions (詩思在灞橋風雪中驢子背上; 踏雪尋梅) were fused together (by Ma Zhiyuan?). Cf. Tamori Noboru, Ba Chien zatsukō, 96. The first allusion appears in Quan Tang shihua, juan 5, p.104; cf. Beimeng suoyan juan7, p.57-8. See also Tan Zhengbi, Huaben yu guju, 309, and

Zheng Zhenduo, Chatuben, 657. It seems to me that the fusion of these allusions might have started earlier. See Su Shi's poem entitled 大雪青州道上有懷東武園亭寄交代孔同翰 (Su Dongpo ji, III, juan 8, p.51): 又不是襄陽孟浩然。長安道上騎驢吟雪詩。

This allusion is not always connected exclusively with Meng Haoran: see song 8 (fang Dai 訪戴), 375 (Du Fu); cf. also songs 15 and 101.

4 "This landscape as it lies before my eyes is superior even to the masterly paintings by Wang Wei." At least, this is the interpretation I would like to give. 笑 has two basically different meanings: "to laugh, to ridicule" and "to admire."

Zhang Xiang (p.566-7) quotes from song 385: 却笑淵明強

He comments: "強 is the強 of [the compound] 倔強。却笑淵明強 means 'to admire Yuanming's proudness (or loftiness), he was not able to bend his waist for the sake of 5 bushels of rice. It is still less necessary to argue about the fact that this [笑] has not the meaning of 'to ridicule.'" In song 67, as well as in song 51, the meaning "to admire" would imply that the poet himself wants to paint a landscape like Wang Wei did.

5 In order to buy wine.

暖日宜乘轎，春風宜飢馬。恰寒食有二百處秋千架，對人嬌杏花撲人飛柳花迎
人笑桃花。來往畫船邊，招颺喜旗掛。

qingdongyuan

75

Bai Renfu

On a warm day it suits to ride in a sedan.

In a spring breeze it suits to let your horse choose its way.¹

It's just Hanshi: two hundred swings are put up.²

Faced by beautiful apricot blossoms.

Struck by flying willow blossoms.³

Welcome by smiling peach blossoms.

Colourful barges come and go.

By their side, streamers yield to the wind.⁴

1 There is a variant 堪信馬 in the Liyuan yuefu. kan seems to have been used as a synonym for yi to avoid repetition. xin in xinma has the same meaning as xin in xinbu 信步. "walking without a fixed aim, where your feet carry you."

2 This festival is mentioned in the Jingchu suishi ji, pp.7bff. The swings are mentioned on p.9a as part of the many attractions and games carried out during this festival. It is held 105 days after the winter solstice on the two days preceding the Qingming 清明 festival when the graves are visited. Two detailed descriptions of this festival are found in Tian Ru-cheng, Xihu youlan zhi yu, p.49, p.359.

3 Lit. "leaping at people."

4 In the original "by their side" is added behind "the barges."

花奴將羯鼓催。寧王把玉笛吹。御手親將桐樹擊。御觀音琵琶韻美。箏捧
 定個太真妃。丹臉上胭脂勻膩。翠盤中綵袖低垂。寶髻上金釵斜墜。
 霞綬底珍珠珞臂。見娘行舞低。羽衣。整齊。歡喜無虛朝皇帝。

gumeijiu daiguo taipingling

214

Huanu beats the deer-skin drum.¹

Ning Wang blows the jade-flute.²

The imperial hand strikes the paulownia-wood.

Zheng Guanyin on the pipa: harmonious sounds.³

All gathered around Taizhen fei.⁴

On her rosy cheeks an even layer of rouge.

Her colourful sleeves drop into a green plate.⁵

In her luxurious coiffure a hairpin askew.

Below the pink ribbons a pearl necklace.

Seeing the girls dancing in rows,

The feather garments,

In regular patterns:

He enjoys it immensely! The emperor of the Tang court!

The topic of Yang Guifei and the Tang emperor Xuanzong 玄宗 has been taken up by many writers, e.g. Bai Juyi (長恨歌), Chen Hong (長恨歌傳), Bai Pu (梧桐雨), and Hong Sheng (長生殿) to mention only a few. Cf. also, Tan Zhengbi, Huaben yu guju, 97-8. Of special interest is a series of songs contained mainly in the Yongxi yuefu which Zheng Zhenduo regards as fragments of a coherent zhugongdiao (Zheng Zhenduo, Zhugongdiao, esp.55ff.).

The text quoted below is contained in juan 4 of the Yongxi yue-fu, pp. 83b-84a:

(勝葫蘆)朝罷君王宣玉容。排筵在御園中。那得是官家能受用。官妓侍奉。閣嬌羅捧。列行綺羅叢。(么篇)動一派鸞韶飲玉鍾。把貴妃攏斷在翠盤中。仙音院一班兒甚謹躬。寧王玉笛。花奴羯鼓。天子擊梧桐。(賺煞尾)... 熒徽喜煞玄宗。

Court is finished: His majesty calls for His beauty.⁶

The party is arranged in the imperial garden.⁷

How can he enjoy himself?⁸

Palace maiden attend on him,

Official beauties surround him.

Set up in two rows all dressed in silk.

Xiaoshao is struck up: a drink from a golden goblet.⁹

Guifei is pushed into the green plate.

In the Xianyin palace all players bow reverently.

Ning Wang's jade flute.

Huan Nu's deer-skin drum.

The emperor beats the paulownia wood.

... He enjoys it immensely! Xuanzong.

Another related passage is found in the drama Wutong yu (Yuan-qu xuan, 353, 354).

One is tempted to assume that similarities between different song texts as great as in the two examples translated here are due to the existence of professional storytellers, shuohui p. 38 n. 31.

書會 (on these associations, e.g. Feng Yuanjuan, Guju shuohui, 1 Huanu is another name of a son of Ning Wang called 玳 p. 38 n. 31.

(Jiegulu, 3a). Cf. also Taizhen waizhuan, juan shang, 259.

2 Ning Wang is the elder son of the Tang emperor Ruizong睿宗

and Xuanzong's elder brother. See Xin Tangshu, juan 81, p.3879.

2.

3 Zheng Guanyin : in the Liaoshi an empress with the name Guanyin is mentioned who was widely known for her expertise on the pipa (Liaoshi, juan 71, p. 5823.2). I am not quite sure whether her name has anything to do with Zheng Guanyin. She appears also in Xuanhe yishi, p. 49.

4 I.e., Yang Guifei. On the verb cupeng, cf. Dongxixiang, qingshankou, p.62.

5 Cf. Yuanren zaju gouchen, p.41, melody tangxiucai.

6 Lit. "jade face."

7 Lit. "mats."

8 官家 means either majesty or nobility; the context favours "majesty."

9 Music played at Shundi's 舜帝 court . See Baihu tong, chapter Liyue 禮樂 , juan 2, p.8a. 一派 is here a numeral classifier for "one piece of music."

映簾十二掛珍珠。燕子時來去。午夢薰風在何處。問青奴。冰敲寶鏡玉瑤
 玉。兀的不勝如石家爭富。擊破紫珊瑚。
 夏

xiaotaohong

301

Ma Dongli

Twelve shining curtains adorned with pearls.¹

Swallows come and go.

Dreaming at noon in the scented breeze: where am I?

I ask the "Green Maid."²

Ice beating the mirror like tinkling jade.

Does this not beat Shi Jia searching for wealth³

Who smashed the purple coral-tree?

1 映簾 lit. "to shine on the curtains." One may perhaps add "the sun shining... ." On the number twelve, see Yakō shiwa, 12.

Compare the similar lines from Li Shangyin's poem entitled 燕台詩 (Li Yishan shiji, juan 2, p.4a): 醉起微陽若初曙。映簾夢斷聞殘語。

2 青奴 is another name for 竹夫人, an instrument made from bamboo put under the blanket to keep it cool in summer. Huang Tingjian tells how he changed the name from "Bamboo wife" to the more appropriate "Green Maid." (Shangu nei ji shizhu, juan 11, p.202, a poem entitled 趙子充示竹夫人).

3 The story referred to appears in Shi Chong's biography in the Jinshu, juan 33, esp. 1177.3. Shi was constantly vying with Wang Kai to show off his wealth. Shi Chong smashed a precious "coral tree" given to Kai by the emperor, and suc-

ceeded in obtaining a number of these trees as high or even higher than the one Kai had received.

二客同遊過虎溪，一徑無塵穿翠微，寸心流水知，小窗明月歸。

pinglanren

320

Zhang Xiaoshan

Two guests on an outing cross the Tiger Stream.¹
 A path free from dust leads up to the mountains.²
 My heart knows the flowing water.³
 To the little window in the moonlight we return.

1 This is an allusion to a legend said to appear in the Lushan ji. The Chuogeng lu (juan 30, 468) contains a refutation of the authenticity of that legend under the heading 三笑圖。

2 I.e. not connected with the sordid (political) world.

3 An allusion to the story about Bo Ya's qin (see p.327). See Liezi, juan 5, p.15: 志在登高山...志在流水。This is an expression for the fact that the narrator knows the true feelings of his friend.

琴書筆硯作生涯。誰肯戀榮華。有時相伴漁樵話。興盡飲流霞。嗟。不醉不歸家。

yousimen

412

Anonymous

I earn my living with the qin, books, brush, and ink:¹

Who is willing to long for splendour and fame?

Sometimes when together, fishers' and woodcutters' talk.

When emotions fade we drink Liuxia wine.²

Yea!

Before I'm not drunk I won't return home.³

1 See p.405 note 1.

2 The name of a wine drunk by Taoist sages 仙人。

3 Compare the lines 厭厭夜飲。不醉無歸 (Shi jizhuan, juan 9, p. 451).

泝月蘭舟便，歌雲翠袖勤。湖上絕纖塵。瓜剖玻璃瓮，酒傾白玉盆。鱗切水晶鱗，醉倒羲皇上人。

zhiqiuling

438

Zhang Xiaoshan

Against the moonlight's stream, a pleasure boat sails.¹

Sweet songs: sleeves move attentively.²

On the lake, far from the world.

Sliced melons in a glass jar.

Wine poured into a white jade bowl.

Thinly sliced crystal scales.

Drunk I fall down, carefree like people before Fuxi's time.³

1 便 is here used like the 便 in the compound 便水 "to float on water."

2 泝月 and 歌雲 are meant to be parallel; 歌 is here a verb. Cf. the passage in Liezi, juan 5, p.15b: 撫節悲歌，聲振林木，響遏行雲。 One should perhaps translate the second line "Singing stops the clouds:"

3 This is a reference to the common idealization of the past. The line is a particular reference to a line from Tao Qian's biography in the Jinshu, juan 94, p. 1329.1: 自謂羲皇上人。

夜來個醉如醜。不記花前過。醒來呵。一更過。春衫惹定茨蘼秋。伴倒花抓
破。

ganheye

458

Liu Taibao

Last night:¹

Drunk, with a reddened face.

I don't remember passing the flowers.

When I sobered up

It was past the second watch.

My shirt had got stuck in prickles,²

Stumbling I tore off the blossoms.

1 個 is used as a suffix to temporal expressions (Zhang Xiang, 344f.).

2 定 is a perfective particle. Zhang Xiang, p.301. 惹 means "to arouse, to stir." 春衫 lit. "a spring shirt."

For the sake of comparison I present the text of another very famous poem on this pavilion by Zhao Ruyu (Songshi jishi, juan 85, p. 18a-b): 同林擇之姚宏甫游鼓山 在閩縣

幾年奔走厭塵埃。此日登臨亦快哉。江月不隨流水去。天風直送海濤來。
故人契闊情何厚。禪客飄零事已灰。崧嶽人生祇如此。虛閑獨倚更徘徊。

天風海濤，昔人曾此。酒聖詩豪。我到此閉登眺。日遠天高。山接水茫茫。
渺渺。水連天隱隱迢迢。供吟笑。功名事了。不待老僧招。

maitingfang

324

Yao Muan

"Wind in the sky and waves on the sea."¹

Since long people came to this place.

Bacchantes and poets of genius.

I've arrived; from above at leisure I let my eyes wander.²

The sun is distant and the sky is high.

Mountains merge with the water in the haze afar.

Water touching the sky without end nor limit.³

Singing and laughing.⁴

Merit and fame: a thing of the past.

I don't wait until a monk summons me.⁵

1 天風海濤 is the name of a pavilion built in the Song dynasty at Mount Gu鼓 in Minhou (Fukien). See Fujian tongzhi, juan 38, p. 5b: 天風海濤亭。

2 See Cai Yan's poem entitled 悲懷詩 (Quan Hanshi, juan 3, p. 52. ^{茶琰} which contains the line 登高遠眺望 .

3 Compare Du Mu's poem entitled 寄揚州韓綽判官。 (Fanchuan shi-jizhu, juan 4, p. 282): 亂山隱隱水迢迢 ^{一依迢迢}

4 供 "something that lends itself for"

5 I am not sure whether this is an allusion. One may think of Zuo Si's poem entitled 招隱 (Wenxuan, juan 22, p. 465); however, there the meaning of zhao is "to look for" which seems not quite suitable in this context. Cf. Shuzhai laoxue, juan 4, 9a-b, on the use of this allusion.

西風瘦馬。遠天去雁。落日昏鴉。數前程。招得個歸飛卦。夢到山家。柳下綸竿
釣艇。水邊菰落梅花。漁樵話。從頭兒聽他。白髮兩烏紗。

mentingfang

334

Zhang Xiaoshan

A lean horse in the west wind.
Geese leave high in the sky.
Crows in the setting sun.
To know my fate I consult the guicang digram.¹
I dream that I arrive at the mountain hut.
Under willows, with an angling rod in a fishing boat.
Plum trees by the fence at the waterside.
Fishers' and woodcutters' talk
I listen from beginning to end.
My white hair endures the black official's hat.

1 The guicang was originally one of the 三易 (books for divination), the 連山, 歸藏, and 周易. The book itself seems to have been lost early; later on some fragments were collected by Qing scholars. See, e.g. Yan Kejun, Quan shanggu sandai wen, juan 15, pp.1ff..

銷金銅在，湧金門外。就金船小欠西湖債。列金釵，捧金臺，黃金難買青春再。
范蠡也曾金鑄來。金安在哉。人安在哉。

shanpoyang

361

Ma Jiugao

In a "Gilded Pot."¹

Outside the "Gushing-gold Port."²

Gilded boats owing a debt to the West Lake.³

Golden hairpins arrayed,⁴

Golden towers rise.⁵

With yellow gold you can't buy your youth back.

Fan Li's already cast gold:⁶

Gold! Where is it now?

The man! Where is he now?⁷

1 在 seems to have been chosen solely to achieve a rhyming line; one would rather expect 內 here. 銷金銅 is a nickname for Hangchow's West Lake. See Zhou Mi, Wulin jiushi, juan 3, p. 376: 日糜金錢...靡有紀極故杭諺有銷金銅兒之号。

2 One of the ports of Hangchow; it is mentioned in Tian Ru-cheng's Xihu youlan zhi, juan 3, p.25.

3 In an expression such as 欠髻債 the modifying word, here 請 indicates something which has to be done or created (whether there is a real debt or not). In the third line of this song I suspect that it means: although the boats are gilded they do still not match the gilded scenery of the Lake (?).

4 Golden hairpins - women.

5 Lit. " to raise golden towers with both hands."

6 Fan Li's biography is found in the Shiji, juan 129, esp. p. 276.3. He was famous for the wealth he amassed. His wealth might have figured prominently in the Yuan drama 陶朱公范蠡歸湖 of which fragments survive in the Shengshi xinsheng, Cilin zhaiyan, and Yongxi yuefu (see Fu Xihua, Yuan Ming zaju quanmu, p.140). Tan Zhengbi, (Yuanqu liu dajia luezhuan, 69-73) summarizes doubtful points on Fan Li's biography in various sources; see also Feng Yuanjun, Guju shuohui, 323-8.

7 anzai zai is a stereotype formula for the rhetoric question "where is it/he, then?" See the drama Yueyang lou (Yuanqu xuan, second act, p.620) and Chibi fu (Yuanqu xuan waibian, third act, p. 778).

邵平。不平。楚漢爭秦勳，將軍便去作園丁。軟了英雄性。瓜苦瓜甜。秦衰秦盛。
青門浪得名。此生本輕。不是封侯命。

chaotianqu

367

Xue Angfu

"Shao Ease."¹

Not at ease.

Chu and Han fight for the Qin vessel.

A general leaves to become a gardiner.

Wearry is his heroic mind.

Melons are bitter, melons are sweet.

Qin decays, Qin rises.

At Qingmen he got profusely fame.

His is basically

A trifling life,

not destined to be a feudal lord.

1 See his biography in Shiji, juan 53, p. 169.3.

Shao Ping is of course is name, but the second character

平 is the object of a pun which I tried to convey in my translation. At the end of the Qin dynasty, Chu under Xiang Yu and Han under Liu Bang fought for the territory of Qin.

Originally a nobleman he chose to retire to one of the ports of Changan called Qingmen to sow melons.

老矣。倦矣。消滅盡風雲氣。世情嚼蠟爛如泥。不見真滋味。蝸角虛名。蠅頭微利。便得來真做的。布衣。袖裏。試屈指英雄輩。

chaotianqu

383

Xue Angfu

Old!

Weary!

Worn out is the country's strength.

Life is insipid, trifling as mud.

I don't see its real taste.

Vainglorious fame on a snail's horn.¹

Petty wealth big as a fly's head.²

If I get real

coarse garments:³

In my sleeves on my fingers I try to count the number of
heroes.

1 In Zhuangzi, section Zeyang 則陽, p. 891 the story of two countries at war is told: one is situated on the left horn, the other on the right horn of a snail. The story expresses the vanity of fame.

2 These two lines were taken from a ci by Su Shi (manting-fang, in Dongpo ci, p.44): 蝸角虛名蠅頭微利。

3 Coarse garments indicate the low status of its wearer; they were the clothes of common people. See Lüshi chunqiu, juan 14, p. 567: 時至。有從布衣而爲天子者。

罷手去休。已落淵明後。百年心事付沙鷗。更誰是忘機友。洞口漁舟。橋邊
村酒。道清閑何處有。樹頭。錦鳩。花外啼滿畫。

chaotianqu

385

Zhang Xiaoshan

Leave!

Retreat!

You've already fallen behind Yuanming.

All my secret thoughts I confide to the gulls.

Who else is a friend with a peaceful mind?

A fishing boat near the cave,¹

Village wine by the bridge.

Where else is such undisturbed leisure?

On top of a tree

A turtle-dove

Cries beyond the flowers in the bright noon-sky.

¹ Most probably a reference to Tao Yuanming's essay 桃花源詩
并記 (Tao Qian, Tao Yuanming ji, p. 92).

The "world" beyond the cave is a symbol for a world which is
undisturbed by political trouble.

碧湖環武林。仙舟出潯至。南國山河在。東風草木深。吟泉陰。喫土如
夢。傷時折寸心。

houtinghua

399

Lu Zhian

A jade-green lake encircles Wulin.¹

A fairy boat leaves Yongjin.²

Mountains and rivers of the south are still there,

Grasses and trees in the east wind thrive.³

In the shadow of Lengquan⁴

Growth and decay seem like a dream.

Out of sorrow for the present broken is my heart.

1 Another name of Hangchow.

2 See p.394 note 2.

3 An allusion to Du Fu's famous lines 國破山河在。城春草木深。
(Dushi yinde, 296/9/1; the poem is entitled 春望)。

It symbolizes the political decay of the country in contrast
with the undestroyable nature of the land.

4 A spring near the Lingyin 靈隱 monastery of Hangchow.

It is known for its shade.

頓肩腰斧望山住。耐的苦是采薪父。亂雲升急澗飛來。拗折青松遮雨。
記年時雪斷溪橋。曉渡前灣歸去。買臣妻富貴來尋。氣斃到寒灰
冷處。

heiqinu

418

Feng Haisu

Bare shoulders, a short axe: living in the mountains.
Enduring hardships he gathers firewood.
Jumbled clouds soar, timely rain crosses the sky.
Twisting off a pine branch to ward off the rain.
I remember when snow broke the river bridge
And I returned in the morning, crossing the river bend.
Maichen's wife was looking for wealth and status:¹
Her flame of life has been reduced to ashes cold.

1 The story of Maichen of Zhu Maichen and his wife was the subject of a drama entitled 會稽山買臣薪 which is no longer extant (Fu Xihua, Yuandai zaju quanmu, 135). Zhu's biography is contained in the Hanshu, juan 64, p. 517.3ff.

He had been a poor woodcutter. He devoted his time to studying instead to his profession. Although he promised his wife that he would become rich by the age of fifty (he was already more than forty) his wife left him. Shortly after Zhu had fulfilled his promise he refused to remarry her; she committed suicide afterwards.

金谷園那得三生富。鐵門限枉作千年妬。汨羅江空把三閭污。北邙山
誰是千鍾祿。想應陶有杯。不到劉作墓。怎相逢不飲空歸去。

saihongqiu

428

Zheng Dehui

In Jingu park: how can you get eternal wealth?¹

Shut off by an iron door: for nothing you create thousand
year's jealousy.²

The Miluo river in vain defiled Sanlu.³

On Beimang mountain: who are the wealthy officials.⁴

I'd like to respond to Tao Ling's drinking.⁵

[Wine] does not reach Liu Ling's grave.⁶

Why return in vain when we meet without having drunk?

1 This park was situated to the north-west of Luoyang in Honan. This place is usually associated with the name of Shi Chong. See the preface to his 金谷詩 (Shishuo xinyu, zhong-xia, p. 31b): 有別廬在河南縣界金谷澗中。其昌娛臣歡心之物備矣。

2 This iron door is associated with the Zen-master Zhiyong 智永 who tried to prevent bothersome people from seeing him by shutting himself off with an iron door. See Su Shi's poem entitled 贈常州報恩長老 (Su Dongpo ji, juan 15, p.38): 憑師爲作鐵門限。準備人間講經人。

3 Cf. p. 309.

4 Beimang mountain is to the north-east of Luoyang. It was known for its many graves of officials. Cf. Shen Quanqi's poem entitled 邙山詩 (Quan Tang shi, juan 97, p.1055):

北邙山上列墳塋。萬古千秋對洛城。功業已隨流水去。山丘正似古今情。

5 For references to Tao's drinking, see also songs 212, 227.

6 Cf. Li He's poem entitled 將進酒 (Li Changji geshi, p.

164): 勸君終日酒名酣。酒不到劉伶墳上土。

A similar line appears in song 60, 4: 也不到劉伶墳上土。

In my opinion it is necessary to add 酒 which is not contained in 428, 6, to the translation.

今日吳明朝楚。吳楚交爭幾榮枯。試將歷代從頭數。忠孝臣。賢明主。泉下土。

sikuaiyu

446

Liu Buzhai

Today Wu.

Tomorrow Chu.¹

In war their fortunes changed many times.

Throughout ages and generations:

Loyal ministers.

Enlightened rulers.

Earth of the nether regions.

1 States bearing these names were at war during different periods of Chinese history. The allusion is supposedly used in a rather general way; even the geographical position of these states is by no means fixed.

南高峰北高峰。慘淡烟霞洞。宋高宗。一場空。吳山依舊酒旗風。兩度江南夢。

ganheye

457

Liu Taibao

A high hill to the south,

A high hill to the north.¹

Gloomy is the Yanxia cave.²

Gaozong of the Song -

One moment of vanity.

The Wu mountains have not changed: wind in the wine-shop
streamers.

Twice, a dream of the south.³

1 I translated what are actually proper names of two hills near Hangchow to bring out the parallelism in these lines.

2 See Xihu zhinan, p.45, for a photo of the modern entrance to this cave.

3 吳山 is a name for hills to the south of Hangchow. See Xihu zhinan, pp.45ff.: 有一洞。如石屋。曰乾坤洞。相傳宋高宗嘗至洞小坐。石屋巖之南爲煙霞巖。巖上有煙霞洞。洞舊與石屋齊名。

I strongly suspect that the song may contain a reference to a legend which connected the cave 烟霞洞 with the name of Gaozong. I am not sure about the meaning of the last line. Luo Kanglie (Yuanqu sanbai shou jian, 5) says that it is a reference to the fact that emperor Gaozong moved his capital from Jiankang to Linan (the former in Kiangsu, the latter is the name given to Hangchow by Gaozong).

道人爲活計。七件兒爲伴侶。茶藥琴碁酒畫書。世事虛。似草梢等露珠。
還山去。更燒殘藥爐。

jinzijing

472

Wu Renqing

By profession I'm a Taoist.

Seven things accompany me:

Tea, medicine, lute, chess, wine, drawings, and books.¹

Worldly affairs are void,

Like a dew-drop on top of a grass blade.²

I return to the mountain.

Again I will burn medicine left in the stove.³

1 This list may mockingly allude to the seven things indispensable in daily life as mentioned in the Mengliang lu, 養鋪 juan 16, p.270: 蓋人家每日不可闕者柴米油鹽醬醋茶。

Instead, the Taoist prefers things which provide him with pleasure.

2 Cf. the line in Shen Anqing's poem entitled 望恩臺 (Kaolao shan ji): 金莖擎露空崔嵬。

3 Cf. Fan Chengda's poem entitled 枕上 (Fan Shihu ji, juan 17, p. 243): 摧顏豈是功名臭。燒藥爐邊過此生。

The literal translation of 472,7 would be: "For a second time I light the stove [with its] remaining medicine."

你性隨邪。迷戀不來也。我心癡呆。等到月兒斜。你歡娛受用別。我淒涼爲甚
 迭。你謀說。不索尋尺越。嗚。負心的教天滅。

bi, xuxiao

208

Guan Hanqing

Your character is loose.¹

Infatuated with the other woman - you did not come.

My heart is mad about you.

Until the moon sinks low:

You enjoy yourself, you feel happy.²

I'm lonely and cold: why?

Don't tell lies!

Don't look for girls from Wu and Yue!³

Out!⁴

Traitor! Let Heaven destroy you!

1 隨邪 is not found in common dictionary. It appears also in the drama Qiangtou mashang, third act, qidixiong (Yuanqu xuan, 342).

2 Compare the use of this expression in the drama Lan Caihe (Yuanqu xuan waibian, p.973) 受用快活.

3 This interpretation of the characters 吳 and 越 is suggested by Li Bai's poem entitled 憶舊遊書懷贈江夏韋太守詩 (Li Taibai quanji, juan 11, 7b): 吳娃與越艖.

4 I suspect that za is here rather an exclamatory particle than a personal pronoun or an affix.

當年相遇月明中。一見情緣重。誰想仙凡隔春夢。杳無蹤。凌風跨虎歸仙洞。
 今人不見。天孫標致。依舊笑春風。

xiaotaohong

311

Yang Danzhai

Long ago we met when the moon was bright.

At first sight we fell in love.

Who would have thought that between the fairy world and us
 only a spring dream lies?¹

Fleeting without any trace.

Astride on a tiger in the cool breeze I return to the fairy
 cave.

People of today do not see

The beautiful "Weaving Maid"

Still smiling at the spring breeze.²

1 Cf. song 451: 一線風濤隔仙凡

2 An elliptic phrase from Li Bai's poem entitled 把酒問月
 (Li Taibai quanji, juan 20, p. 457): 今人不見古時月

The "Weaving Maid," name of a star, has become a symbol for
 separated lovers. Very skilfully the "moon" in Li Bai's poem
 is replaced by the name of this star. Note that in the first
 line the moon of the past is mentioned: 當年相遇月明中

西風黃葉疎。一年音信無。要見除非夢。夢回總是虛。夢雖虛。猶兀自
 暫時節相聚。近新來和夢無。

houtinghua

396

LA Zhian

The west wind made scarce the yellow leaves.

For one year there was no letter at all.

I cannot see him except in my dreams.

When I wake up all's vanished.

Although dreams are vain

We can still gather just for a while.

Recently even the dreams disappeared.¹

1 和 is here obviously used in the same way as 連 in modern Chinese. See also song 174, 5: 和相識也一般憔悴.

我嘴搵着他油鬢髻。他背靠我胸皮。早難道香腮左右偎。則索項窩裡長吁氣。

一夜何曾見他面皮。則是看一宿牙梳背。

zuifugui

406

Wang Heqing

My lips touch her shiny hair.

Her back leans against my breast.

There's a saying: "embracing the perfumed cheeks."¹

You cannot but heave a long sigh in her neck.

A whole night: when did I even see her face?

[All night long] I've just seen the back of an ivory comb.

¹ 早難道 introduces a following saying, resembling the expression 豈不聞 (Zhu Juyi, Yuanju fangyan, p. 114).

See also the drama Qiu Hu xiqi (Yuanqu xuan, p. 544, first act, yuanheling).

初生月兒懸太虛。恰似嫦娥髻上梳。冰輪未滿羞歎處。漫長吁。離恨苦。
冷清清風隻鷺孤。

chusheng yueer

442

Anonymous

The crescent moon is hung up on the vast void

Just like a comb on Chang E's temple.¹

The icy wheel is not yet full: that's why I grieve.

I heave a long sigh

suffering parting sorrow.

Lonely: here one feng -there one luan.²

1 Compare the lines in Xixiang ji, Caomeng 草夢, fourth act, bubujiao, p. 307: 鋪雲鬢玉梳斜。恰便似半吐初生月。

2 These are the names of the female and male phoenix, symbols for friends or lovers.

鄭元和。受寂寞。道是你無錢怎奈何。哥哥家緣破。誰着你搖銅鈿唱挽歌。

因打巫仙門前過。恰便是司馬淚痕多。

dadege

200

Guan Hanqing

Zheng Yuanhe¹

suffers from loneliness.

If you have no money, what can you do?

My dear friend, fortunes are spoiled.²

Who told you to sway the bronze bells and to sing dirges?

Because he passed in front of Yaxian's door

He's shed as many tears as Sima.³

1 This story is based on the story 李娃傳 by Bai Xingjian
自行簡 (Tang Song chuanqi ji, juan 3, pp. 97-108). The pop-
ularity of this story can be gathered from the number of later
versions by storytellers and dramatists (cf. Tan Zhengbi,
Haiben yu guju, pp.4,26; Sun Kaidi, Zhongguo tongsu xiaoshuo
shumu, juan1,9). It centers around the love between the young
scholar Zheng Yuanhe and the beautiful singsong girl Li Wa
李娃 (=Yaxian).

2 Cf. the drama Qujiangchi (fourth act, deshengling, Yuanqu
xuan 274): 鄭元和...他像你同樣的老哥哥...教演他唱挽歌。

3 A reference to Bai Juyi. See p. 341.

Other references to this to this story appear a.o. in the
Suiben, pp.182, 199, and 200.

看別人鞍馬上胡顏。嘆自己如塵世污眼。英雄誰識男兒漢。豈肯向人行訴難。

陽氣盛冰消北岸。暮雲遮日落西山。四時天氣尚輪還。秦甘羅疾發
棧。姜呂望晚登壇。遲和疾時運裡趨。

zuigaoge daiguo hongxiuxie

224

Guan Suanzhai

When I see others in the saddle with a shameless face¹
 I lament that my eyes are tarnished by the dust of the world.²
 Among the heroes, who recognizes a worthy fellow?
 I cannot very well confess my complaints to somebody else.
 The sun becomes strong: ice melts on the northern river bank.
 Evening clouds screen the sun sinking below the Western Hills.
 The four seasons take their turn.
 Gan Luo from Qin made a quick fortune.³
 Jiang Lüwang succeeded late.⁴
 Slowly or quickly: following the turn of the tides.

1 Lit. "a face that does not know the feelings of shame." See Huang Jie's 黃節 commentary on Cao Zhi's poem 曹子建詩 (Cao Zijian shizhu, juan 1, 19-20).

2 Lit. "I lament myself [because I am like somebody whose] eyes are tarnished by the dusty world."

3 At the time of emperor Qinshi huangdi 秦始皇帝 Gan Mao's 甘茂 grandson Gan Luo rendered a great service to his country at the age of twelve because of a successful diplomatic mission; he was consequently enfeoffed. Shiji, juan 71, p.194.4.

4 At the age of eighty he became an high official. Shiji, juan 33, p.123.3.

桃花樹。落緋英。和悶過清明。風才定。雨乍晴。綉針停。短歡長吁幾聲。

zhiqiuling

437

Wu Kezhai

The blossoming peach tree

Drops its purple flowers.

In melancholy I pass the Qingming festival.¹

The wind settles only now,

The rain suddenly clears.²

The needle work stops.

Sighing and groaning, several times.

1 See p. 381.

2 See Shiji, juan 25, p.104.3 "Le vent Ts'ing-ming réside dans la direction du sud est." (Chavannes, Les mémoires, III, p.308) One wonders whether the ceasing of the rain alludes to a saying 清明無雨少黃梅 "If at Qingming there is no rain, there will be little ripe plums." (See 農政全書, 清明雜占 as quoted in Morohashi, 17695.763).

夜來西風裡。九天鵬鴞飛。困煞中原一布衣。悲。故人知未知。登樓意。恨無天上梯。

ji. zijing

463

Ma Zhiyuan

At night in the autumn wind

High in the sky flies the roc.¹

Destitute: I'm just a common man of the central plain.

In sorrow

I wonder whether my old friend knows about this:

I'd like to climb the tower,³

And regret that there is no ladder to heaven.⁴

1 鵬鴞 is the 鵬 in the legend recorded in Zhuangzi (Zhuangzi neipian, ^{通鑑} 67ff.): 北冥有魚...化而為鳥。其名為鵬。搏扶搖而

上者九萬里 Compare Chu Guangxi's line 鵬鴞勵羽翼

(from a poem entitled 登秦嶺作時陪賊歸園, Quan Tang shi,

juan 137, p. 1388-9). The high flight of the roc is commonly

associated with "strong ambitions, high aspirations." 九天

instead of 九萬里 as in the original story is not uncommon:

see the line from Li Bai's poem entitled 獨渡篇 (Li Taibai quanji, juan 4, p. 109): 鵬搏九天,

3 Lit. "a mind of climbing a tower." Perhaps an allusion to

Wang Can's 登樓賦 (Wenxuan, juan 11, p. 221f.) It was written

at a time when the author had to flee Dong Zhuo's rebellion.

In exile he once climbed a tower and pondered about returning home.

4 Cf. the line 緣天梯兮北上登太一兮王臺 (Chuci, juan 17, p. 14a); also the phrase in Li Bai's poem entitled 蜀道難

(Li Taibai quanji, juan 3, p. 80): 然後天梯石棧相鉤連

To my knowledge no specific allusion is intended. The meaning is perhaps that his frustration is even much greater than that Wang Can suffered. (?)

六月芭蕉雨兩湖揚柳風。茶竈詩瓢隨老翁。紅蕖花香座中。笛三弄。鵝
鳴來半空。

Junzijing

486

Zhang Xiaoshan

Rain on banana leaves in June

Wind in the willows at the two lakes.¹

A tea pot and a gourd with a poem accompany the old man.²

Red

Lotus flowers: sitting in scented air.

Thrice the flute is blown.³

The cry of a crane in the sky.⁴

1 兩湖: Perhaps a forced attempt to achieve parallelism with
六月 and to be understood literally, or a reference to the
provinces Hunan and Hupeh which are called 兩湖 .

2 A reference to a story about the Tang poet Tang Qiu 唐球

(Tangshi jishi, juan 50, 15a): 投瓢於江曰斯文苟不沈沒

得者方知吾苦公爾

Only the finder of the gourd with
the poem(s) would be able to know Tang's true feelings.

3 An allusion to a story about Huan Yi 桓伊 (Jinshu, juan 81,

p. 1293.2/3). He was once asked to give a demonstration on

the flute for which he was famous. He played thrice (three

tones?) and departed without having said one word. I suspect

that in this song the allusion³ also includes the story which

follows immediately behind the first one in the Jinshu:

In the presence of both the emperor and Xie An Huan Yi defend-

ed Xie's loyalty by singing a famous poem by Cao Zhi. In the

context of this song the intended meaning is that the nar-

rator feels himself misjudged by higher officials,

4 A symbolic expression for "the empire needs wise and sage men who do not yet hold office." See Maoshi zhengjian, juan 11,

3a: 鷓鳴謂宣王也。

謂教也。教室王求賢人之未仕者。

References to Place Names, Personal Names, and
Selected Proper Names

Generally not included in this list are purely literary allusions. This list was compiled in the hope that it will be helpful for future studies for purposes of comparison. I daresay that most references listed here are extremely common in Yuan literature in general, not only in the qu genre. Although I compiled a complete index to the xiaoling of the Yangchun bai-xue its inclusion in this thesis was not practicable.

ba ling qiao 灞陵橋	101
ba qiao 灞橋	78
ba zhen tu 八陣圖	30
bei gao feng 北高峯	457
bei mang shan 北邙山	428
bo ya 伯牙	377
bu lang 逋郎	57
bu weng 逋翁	17
bu xian 逋仙	253
cang lang 滄浪	257 304 329 425
cao gong 曹公	30
cha chuan 茶船	151 204 419
chang an 長安	33 98 220 221 246 382 420
chang men fu 長門賦	98
chang zong 昌宗	378
chao you 巢由	29
chen tuan 陳搏	196
chi bi 赤壁	30 35 252 328
chi song 赤松	329 335
chi yi 鴟夷	29 31 49
chu 楚	446
chu ba 楚霸	125
chu chong tong 楚重瞳	125
chu gong 楚宮	236
chu han 楚漢	367
chu huai wang 楚懷王	257
chu jiang 楚江	58
chu san lu 楚三閩	103
chu shan 楚山	58
chu tian 楚天	58 218
cui pan 翠盤	214

dong bin 洞賓	376
dong li 東籬	10 14 212 227 323 425
dong po 東坡	252
dong qi 陳騶驢	8 101
dong ting 洞庭	103 151 309 376
dong yang 東陽	103
du fu 杜甫	12 375 427
du gong bu 杜工部	103
du wei niang 杜韋娘	82
fan li 范蠡	36 361
fang dai 訪戴	8
fei yan 飛燕	83
feng kui 馮魁	199
feng qian 風虔	204
fuf fen lang 傅粉郎	360
gan luo 甘羅	224 362
gao tang 高唐	4 16 44
gu shan 孤山	253 424
gua jue 媧舟	383
gui fei 貴妃	117
gui qu lai ci 歸去來辭	10
han hou 韓侯	221
han dan 邯鄲	32
han tui zhi 韓退之	53
hao ran 浩然	15
he li 媧吹	326
he man shu 赫蠻書	117
he yuan 鶴怨	256
hong niang 紅娘	360 410
hu lang 虎狼	84
hu xi 虎溪	103 320
hua nu 花奴	214

huang gong 黃公	259
huang he 黃鶴	259
huang liang fan 黃糧飯	219
huang zhao 黃召·肇	204
hui mian 徽面	265
ji shan 箕山	29
jia dao 賈島	76
jian hu 鑑湖	304 305
jiang lü wang 姜呂望	224
jin cheng 錦城	298
jin gu yuan 金谷園	428
jin shan si 金山寺	199 204
jing shan 荆山	191 366
jiu li song 九里松	402
kan qian nu 看錢奴	71
kong meng yan 孔孟顏	219
lan cai he 藍采和	13 2
lang shan 狼山	219 220 221 222 223
lao bu 老逋	60
leng quan 冷泉	399 400 401 402
lin bu 林逋	18
li sao 離騷	257
li shi 力士	117
li tai bai 李太白	103
liang gong 梁公	378
liu lang 劉郎	29 83 371
liu ling 劉伶	60 66 428
liu ruan 劉阮	267
lu jia 陸賈	73
meng jiao 孟郊	76
meng mu 孟母	379
meng xiang yang 孟襄陽	101

mi luo 汨羅	257 420
nan gao feng 南高峯	457
ou weng 歐翁	1
pei gong 沛公	363
peng e 鵬鴉	463
peng ze 彭澤	426 429 10
piao mu 漂母	368
qi lu 騎驢	8 67 68
qian tang 錢塘	4 46 365 414
qin ding 秦鼎	367
qin wang 秦王	380
qing men 青門	42
qu yuan 屈原	105
qiu hu 秋胡	119
ruo ye 若耶	293
san lan 三閩	249 257 428 95 103 132
san tian zhu 三天竺	402
san xiang 三湘	293
shao ping 邵平	367 42
shi jia 石家	301
si ma 司馬	200 294 419
si ma you 司馬槽	414
su di 蘇堤	48 54
su hang 蘇杭	6
su shi 蘇氏	204
su xue shi 蘇學士	53
suan zhai 酸齋	256 267 268
ta xue 踏雪	15 67 68 375
tai gong 太公	39 362
tai zhen fei 太真妃	214
tai weng 太翁	270
tang jia hou 棠家侯	395

tao ling 陶令	428 441
tao qian 陶潛	14
tao yuan 桃源	29
tao yuan liang 陶元亮	227 425
tao yuan ming 陶淵明	10 103
teng wang 滕王	2
wang wei 王維	51 67 427 441
wang xie tang 王謝堂	97
wang zi gao 王子高	317
wang zi qiao 王子喬	317
wang zi you 王子猷	395
wei cheng 渭城	100
wei po 嵬坡	391
wei shui 渭水	227 338
wo long 臥龍	30
wu 吳	446
wu chang 武昌	5 8
wu chu 吳楚	446
wu dou mi 五斗米	10
wu ling 武陵	441
wu ling 五陵	33 50 114 152
wu liu 五柳	35 76 426
wu shan 吳山	336 457 135
wu xiu 吳岫	46
wu yue 吳越	208
wu zi ge 伍子歌	132
xi hu 西湖	6 17 18 50 53 67 68 103 251 252 268 [298 361]
xi huang 羲皇	438
xi ma tai 戲馬臺	106
xi shi 西施	6 18 46 47 48 49 50 51 52 53 54 55 [56 57 67 253]
xi shu 西蜀	30
xi xiang 西廂	198

xi yan si 西岩寺	48
xi zi 西子	18
xian gu 仙女	376
xian yang 咸陽	416 420
xiang fei 湘妃	58
xiang wang meng 襄王夢	116
xiao he 蕭何	41
xiao jin guo 銷金鍋	361
xiao qing 小卿	129
xie an 謝安	5 220
yan ling 嚴陵	42 96
yan liu 炎劉	363
yan xia dong 烟霞洞	457
yang guan 陽關	31 33 126 338
yang tai 陽臺	260 261
yao miao 杖廟	122
yi zhou 伊周	267
yong jin men 湧金門	361 399
yong lan guan 擁藍關	362
yu zhang 豫章	151 204
yue yang 岳陽	376
yuan ming 淵明	212 256 385 386 426
yun meng 雲夢	363
zhang hua 張華	73
zhang liang 張良	416
zhang jun rui 張君瑞	198
zhao jun 昭君	387
zhe jiang ting 浙江亭	104
zheng guan yin 鄭觀音	214
zheng yuan he 鄭元和	200
zhong zi qi 鍾子期	198
zhou gong dan 周公旦	220

zhou qin han 周秦漢	219
zhu-ge 諸葛	221
zi ling 子陵	104 371
zi ya 子牙	73 364
zi you 子猷	106
zui xiang 醉鄉	300 394

The Vocabulary of Ma Zhiyuan's Song to the Melody Tianjingsha
(越調)天淨沙 秋思 枯藤老樹昏鴉 小橋流水人家 古道西風瘦馬 夕陽西下
斷腸人在天涯。¹

It seems hardly necessary to introduce this song.² In spite of its fame it is highly doubtful whether the attribution of this song to Ma Zhiyuan in a Ming source is correct.³ Li Caimi pointed out that the vocabulary of this song was very similar to that of an (earlier) song in the Dongxixiang.⁴ I collected some additional material which is presented on the following pages. In some songs (45, 276, 334, 441) it is very questionable whether any allusion was intended at all. Similar to season words many expressions from this song have a function which is not always immediately recognizable from the meaning of the words themselves suggested is frequently a sad, solitary autumn day, often associated with "parting sorrow." Such a meaning was attributed to these words not only after Ma Zhiyuan's (?) famous song had been written, as is evident from Zhang Wuzi's ci below. In many of the songs quoted below the question arises whether the text of a particular poem must be understood as an allusion to a specific source or not. In the opinion of the present writer, here as in many other literary Chinese texts commentaries on the earliest appearance of a particular expression tend to conceal the fact that in a particular case an expression is often rather an "allusion" to a common literary heritage than a specific allusion.⁵

1 Quoted after the most popular version (Quan Yuan sanqu, 242).

2 Wen Chuan, Qiusi; Liu, The Art of Chinese Poetry, 42; translations in Liu, *ibid.*, 33, Yang-Metzger, Songs, 29. I prefer the French translation by Li Tche-houa (Anthologie, 444).

cont.

3 Sui Shusen, Zhuming wenti, 70.

4 Li Caimi, Gudian shige xuanxi, 197-8.

5 Compare a similar view by Hoffmann, Die Lieder des Li YU (p. X): "Ist es doch so, dass im Chinesischen kaum ein Vers begriffen wird, sondern dass vielmehr sein Wortlaut in der Vorstellung des chinesischen Gebildeten sogleich eine fast unbegrenzte Fülle von Assoziationen, ähnlichen Eindrücken und Inhalten aus den zahllosen, ihm geläufigen Schöpfungen des alten reichen Schrifttums seines Landes heraufbeschwört... Interpretation der Dichtung ist, wie so manches in China, unverbindliches Spiel geistreicher Köpfe, in welchem niemand für sich das Recht auf unbedingte Richtigkeit in Anspruch nimmt."

枯藤老樹昏鴉。小橋流水人家。古道西風瘦馬。夕陽西下。斷腸人在天涯。

40 西風木葉 ... 千點萬點老樹昏鴉... 竹籬茅舍人家

45 人老去西風白髮 ... 回首天涯 ... 一抹斜陽。數點寒鴉

53 人家籬落酒旗兒。雪壓寒梢老樹枝

195 倘寬家。在天涯。偏那煙綠揚堤擊馬

231 老樹寒鴉幾簇

274 小橋流水飛紅

276 孤村落日殘霞。輕烟老樹寒鴉

332 人去去寒烟樹蒼。馬蕭蕭落日沙黃

334 西風瘦馬。遙天去雁。落日昏鴉

352 兩三攢綠暗人家。客子飄零尚天涯... 綠楊陰裡擊馬

424 夕陽一帶山如畫。數點林萬點寒鴉

441 長空一行雁。老樹幾對鴉... 何處遊人駐馬

- Sui Yangdi shiti¹ 階塌帝失題 寒雅飛數點。流水遶孤村
- Qin Guan mantingfang² 空回首煙霞紛紛。斜陽外。寒鴉萬點。
流水遶孤村。
- Zhang Yan fengrusong³ fujiacun 賦稼村 茅屋短
籬遮...小橋橫...西風萬寶生涯...流水帶寒鴉
- Zhang Wuzi caisangzi⁴ 流水孤村。不着寒鴉也斷魂
- Su Jiong hanya⁵ 點點飛來遶水村。不緣街鼓盡黃昏。
- Dongxixiang shanghuashi⁶ 落日干林噪晚鴉。風袖翩翩吹瘦
馬。一徑入天涯。荒涼古岸。鏡華帶霜滑。瞥見箇孤林。端如畫。籬落
蕭疎帶淺沙。一個老大伯。捕魚蝦。橫橋流水。茅舍映荻花。
- Anonymous zuizhongtian⁷ 老樹懸藤挂。落日映殘霞。隱隱干
林噪晚鴉。一帶山如畫。懶設設鞭催瘦。夕陽西下。竹籬茅舍人家。
- Wulin Yin zheguiling⁸ Zhaojun_{昭君} 古道西風瘦馬。千點萬點味
疎林老樹昏鴉...恨滿天涯。
- Xianyu boji basheng ganzhou.ao⁹ 羣鴉噪晚千萬點。
- Anonymous yanerluo guo deshengling¹⁰ 西風落日寒。老樹昏鴉晚。
- Lu Zhi zheguiling Jinling huaigu¹¹ 金陵懷古 問江左風流
故家。但夕陽衰草寒鴉。
- Xianyu biren putianle¹² xishan xizhao_日 山夕照 晚雲收。夕陽挂
轉暉老樹。背影昏鴉。
- Qiao Ji pinglanren¹³ Jinling daozhong 金陵道中 瘦馬駝詩
天一涯。倦鳥呼愁村樹家。

柳疎疎陶令家...何處遊人駐馬。

shuixianzi¹⁵ Xihu feipu 西湖廡園 夕陽芳草處歌

臺。老樹寒鴉靜御街。

Xu Zaisi tianjingsha¹⁶ qiujiang yebo 秋江夜泊 斜陽萬點

昏鴉。西風兩岸蘆花。

Cao De qingdongyuan¹⁷ jiangtou jishi 江頭即事 倚茅舍。

賣酒家...長天落霞...老樹昏鴉。

Wuru taoyuan zhuansha¹⁸ 抵多少 古道西風鞭瘦馬。嘆明朝回首天涯。

...不覺的枯木寒烟噪晚鴉...兀的是白雲深處有人家。

Anonymous saishangqiu¹⁹ 瘦藤老樹昏鴉 遠山流水人家 西風瘦

馬。斜陽下。斷腸人去。西風古道天涯。

1 Quan Han shi, 1626. A note is added: "[These lines] appear in the Tieweishan conghua 鐵圍山叢話 (a Song compilation); they [were written by] Yangdi, yet the whole piece was not handed down."

2 Quan Song ci, 458. The first of three songs.

3 Quan Song ci, 3469.

4 Zhao Wenli, Yangchun baixue, juan 4, 23a.

5 Lengranzhai shiji, juan 8, 26a.

6 Dongxixiang. (Peking, 1962), juan 6, p.129.

7 Quan Yuan sanqu, 1673.

8 Taiping yuefu, juan 1, p.42.

9 Suiben, houji, juan 2, 118.

10 Luo Kanglie, Bei xiaoling wenzi pu, 134.

11 Quan Yuan sanqu, 123.

12 Luo Kanglie, Bei xiaoling wenzi pu, 53.

13 Quan Yuan sanqu, 594. [14] Quan Yuan sanqu, 816. [15] Quan

Yuan sanqu, 761. [16] Quan Yuan sanqu, 1045. [17] Quan Yuan
sanqu, 1081.

18 Yuanqu xuan, Wuru taoyuan, first act, p.1356.

19 Chen Yuewen, Huacao cuibian, juan 1, p.15 a.

A comparison of xiaoling texts in the Yangchun baixue shows the large-scale use of "code-words" in songs with similar topics. In the lists on the following pages I restricted myself to a list of words characteristic for "leisure" and "vanity." References to fishing and fishers and woodcutters appear in no less than about forty songs. In most of these songs "seclusion from the world of politics" is the main theme. The fisherman appears as a symbol of life without worldly aspirations in the Zhuangzi and the Chuci.¹ From a passage in Liezi, it seems, gulls are associated with an undisturbed mind.² In many songs one finds an attitude highly critical of wealth and fame (功,名利,富贵)³ Pure leisure^閒 is preferred.⁴ There are also numerous references to Tao Qian who enjoyed his chrysanthemums rather than political struggle.⁵ On the other hand, Qu Yuan's suicide, a result of his disgust with the "dirty" political world, does not find many admirers.⁶

1 Zhuangzi jishi, juan 10 shang, 漁父, 33, pp.1023ff, esp. the first commentary on p. 1024. Chuci xuanzhu, 漁父, p.222ff. See also p.309 of this thesis. I am not too sure since when fisher and woodcutter were usually mentioned together.

2 Liezi, huangdi 黃帝, juan 2, p. 13: 海上之人有好沚鳥者。每旦之海上。從沚鳥游。沚鳥之至者百住而不止...

3 Guzhu Lunyu, 述而, juan 7, p.32: 不義而富且貴。於我如浮雲。 Here the indifference towards wealth and status is made conditional on whether they were gained "righteously" or not- no such restriction is usually found in the xiaoling.

4 See p.437.

5 See p.438.

6 See p.439.

- 8 Ma Jiugao 獨釣無聊
- 16 Guan Suanzhai 樵管驚秋。漁歌唱晚
- 35 Aliwei 酌酒尋魚
- 40 Bai Wujiu 曲岸西岸近水灣。魚網綸竿釣槎
- 42 Zhang Xiaoshan 蒹葭林泉...白雲遙垂釣巖陵。
- 49 Lu Shuzhai 笑漁叟擊鷺鷥
- 51 Ma Dongli 垂釣灘頭自鷺鷥
- 66 Yang Danzhai 漁魚向湖上買
- 73 Bai Renfu 一夕漁樵話
- 79 Zhang Xiaoshan 閩江邊老樵
- 84 Hu Zishan 水邊林下茅廬...是個識字的漁夫。幾笠綸竿釣千古。
- 85 Hu Zishan 漁得漁心滿。願足樵得樵。眼笑眉舒。一個罷了釣竿。
- 95 Zhang Xiaoshan 喜紅塵不到漁叢
- 95 Zhang Xiaoshan 也敢上巖險釣臺。
- 104 Ma Dongli 子陵一釣多高興
- 120 Anonymous 沉醉也上釣舟
- 136 Guan Suanzhai 家童柳邊閑釣魚
- 142 Lu Shuzhai 欠漁翁玉裝獨釣
- 145 Ma Dongli 斷橋頭賣魚人散
- 149 Ma Dongli 鳴榔罷...綠楊堤數聲漁唱。挂柴門。結家閑曬網。
- 150 Ma Dongli 釣魚人一發歸去
- 202 Guan Hanqing 斜攬着釣魚槎
- 254 Ma Jiugao 看漁翁舉網趁春朝。林間又見樵夫鬧...比功名客更勞...漁艇
送花。錢笑漁樵。
- 267 Zhang Xiaoshan 釣魚臺
- 273 Yang Danzhai 樵童酌酒牧童歌。醉時林下和衣臥。
- 290 Zhang Xiaoshan 柳陰閑殺漁竿
- 291 Zhang Xiaoshan 漁歌唱入蘆花

- 304 Zhang Xiaoshan 清溪漁唱
- 319 Zhang Xiaoshan 古岸漁村撥釣艖。
- 325 Yao Muan 帆收釣浦... 晚來盡灘頭聚... 魚有刺和烟飯煮。
- 326 Anonymous 漁歌江浦。
- 327 Anonymous 聚魚遮浦
- 328 Zhang Xiaoshan 村酒好溪魚賤... 醉上釣魚船
- 334 Zhang Xiaoshan 柳下緝竿釣樵... 漁樵話
-
- 371 Xue Angfu 子陵 ... 百尺絲綸
- 385 Zhang Xiaoshan 洞口漁舟
- 412 Anonymous 有時相半漁樵話
- 413 Anonymous 是一個不識字漁父... 打撒蒼綠蕨鮮去
- 429 Xue Angfu 林下何曾見
- 449 Liu Buzhai 湖上酒。林下叟
- 461 Ma Zhiyuan 且向江頭作釣翁
- 462 Ma Zhiyuan 且做樵夫隱去來

- 5 Aodun zhouqing 沙鷗
- 34 Aluwei 閑鷗
- 35 Aluwei 沙鷗
- 36 Lu Shuzhai 白鷗沙鷗
- 84 Hu Zishan 盟鷗鷺
- 95 Zhang Xiaoshan 沙鷗伴我
- 96 Zhang Xiaoshan 鷗鷺
- 112 Zhang Xiaoshan 鷗眠野水閑
- 136 Guan Suanzhai 鷗鷺
- 267 Zhang Xiaoshan 野鷗
- 269 Liu Buzhai 鷗鷺
- 385 Zhang Xiaoshan 沙鷗
- 445 Liu Buzhai 鷗

- 38 Lu Shuzhai 問甚麼富貴榮華
- 41 Zhang Xiaoshan 富貴由他
- 42 Zhang Xiaoshan 罷念功名
- 69 Yang Danzhai 守己安貧...失名利癡呆漢.
- 70 Yang Danzhai 浮雲富貴無心戀.
- 71 Yang Danzhai 我觀榮華似水上沤
- 94 Zhang Xiaoshan 遠是非.絕名利.
- 95 Zhang Xiaoshan 笑白髮猶纏利鎖
- 107 Guan Suanzhai 棄微名去來心快哉
- 108 Guan Suanzhai 競功名有如車下坡
- 132 Yan Zhongji 利名場幾人參破.
- 220 Yu Jifu 名鞭斷繮.利鎖相牽絆
- 221 Yu Jifu 功名如車張.富貴十年限
- 254 Ma Jiugao 伐木聲高.此功名雪更勞.
- 256 Guan Suanzhai 問甚功名在.
- 258 Guan Suanzhai 求名求利不多爭...知他功名戲我.我戲功名.
- 271 Ali Yaoqing Zi 富貴比花開落
- 272 Ali Yaoqing Zi 貴比我高些個.富比我慢些個
- 273 Yang Danzhai 富和貧伊甚麼
- 300 Ma Dongli 此外虛名要何用
- 310 Zhang Xiaoshan 干名不慣
- 324 Yao Muan 功名事了
- 326 Anonymous 世味休干
- 329 Zhang Xiaoshan 急疏利鎖.頓解名韉.
-
- 383 Xue Angfu 蝸角虛名.蠅頭微利
- 386 Zhang Xiaoshan 夢不到利名場.
- 411 Anonymous 烟波名利雖榮顯

- 412 Anonymous 誰肯總榮華。
- 415 Feng Haisu 長繩短繫虛名住。
- 418 Feng Haisu 賈臣妻 富貴來尋。
- 428 Zheng Dehui 金谷園那得三生宿。
- 429 Xue Angfu 功名蕩里忙如燕。
- 449 Liu Buzhai 利儘收，名先有。
- 451 Liu Buzhai 鐵破休被功名賺。
- 461 Ma Zhiyuan 窮，男兒未濟中。風波夢一場幻化中。
- 468 Wu Renqing 虛名無處逃。
- 471 Wu Renqing 名千載。

- 29 Aiuwei 鷓鴣後那個蒲團
- 69 Yang Danzhai 閑時高臥醉時歌。得請閑誰似我
- 70 Zhang Xiaoshan 一日清閑自在仙
- 76 Zhang Xiaoshan 他得志笑閑人。他失脚閑人笑。
- 77 Zhang Xiaoshan ~
- 78 Zhang Xiaoshan ~
- 79 Zhang Xiaoshan ~
- 109 Guan Suanzhai 似直般得清閑的誰似我
- 136 Guan Suanzhai 野人閑不知春去。家童柳邊閑釣魚。
- 221 Yu Jifu 白雲相伴閑。
- 222 Yu Jifu 莫惜此時閑
- 246 Lu Shuzhai 作閑人。
- 273 Yang Danzhai 自有閑功課。共野蠻閑吟和
- 303 Ma Dongli 慣得閑人日高睡。
- 310 Zhang Xiaoshan 歸伴野雲閑
- 385 Zhang Xiaoshan 這清閑何處有
- 449 Liu Buzhai 閑中自有閑中友

- 10 Hu Zhixue 陶淵明自不合時...
- 14 Liu Taibao 菊綻東籬... 黃菊陶潛...
- 29 Aluwei 笑桃源洞口誰閑
- 35 Aluwei 佳甲子題詩五柳
- 76 Zhang Xiaoshan 不如五柳莊前傲
- 103 Ma Dongli 菊花開... 陶淵明
- 106 Ma Dongli 黃菊彫殘... 東籬客
- 152 Ma Dongli 武陵人恨春歸去
- 212 Guan Hanqing 黃菊連東籬... 學取他淵明醉
- 227 Bai Renfu 陶元亮醉在東籬
- 256 Guan Suanzhai 輕淵明歸去來
- 323 Zhang Xiaoshan 秋菊東籬酒淡痕
- 385 Zhang Xiaoshan 已落淵明後
- 386 Zhang Xiaoshan 却笑淵明強
- 425 Zhang Xiaoshan 東籬誤約陶元亮
- 426 Zheng Dehui 門前五柳侵江路... 淵明老子達時務
- 428 Zheng Dehui 想應陶令杯
- 429 Xue Angfu 至今寂寞彭澤縣
- 441 Zhang Xiaoshan 疎疎陶令家, 脈脈武陵花
- 450 Liu Buzhai 歸去好
- 459 Wu Renqing 晉時陶元亮... 恥爲彭澤一縣宰。

- 20-28 Aluwei
95 Zhang Xiaoshan 三閩些
103 Ma Dongli 楚三閩休怪
105 Ma Dongli 屈原沉死由他怪
132 Yan Zhongji 三閩些
249 Lu Shuzhai 任三閩笑我，我笑我閩
257 Guan Suanzhai 楚懷王忠臣跳入汨羅江，斷髮護罷空惆悵
428 Zheng Dehui 汨羅江空把三閩污

On the next pages the text of the first lines as well as the rhyming words of 23 songs to the melody dianqianhuan are found. Except for four songs (numbers 5-8) all appear in the Taiping yuefu or an edition of the Yangchun baixue other than the zuben of the Xuben, the so-called 甲元刊本[刻].¹ The Zhongyuan yinyun contains references to a dianqianhuan with eight lines only. This severely criticized song is most probably identical with either number 21 or 22 of the following table, a song by Yang Danzhai.² If this is so the edition of the Yangchun baixue (ji) to which Zhou refers is most probably closer to the Canben than to the other editions.³ As will be seen from the rhyming words of these songs (and their text) all songs are closely related, and their almost exclusive appearance in the anthologies by Yang Chaoying points to the fact that these songs were composed at the same place, possibly even during a limited period, and that for some reason Yang Chaoying had personal access to the song texts. One may also think of the possibility that these poets were personal acquaintances. Until now I was unable to discover significant supporting evidence.

1 See Renben, bianyan, 3a.

2 This identification together with the mentioning of the Yangchun baixue ji made it possible to understand several of Zhou's comments as direct personal attacks against the compiler of the Yangchun baixue, Yang Chaoying. See Zhongyuan yinyun, Zhou's preface, 175: 蕭存存... 每病... 有陽春白雪集德勝令花影壓重簷... 有同集殿前歡白雪宮二段... 俱八句... From a repetition of phrases of this passage later on (*ibid.*, 212) it becomes evident that both passages are in their totality specifically directed against Yang: 陽春白雪集水仙子... 開合同押用了三韻, 大可哭焉... 妄亂編集板行. 3 Zhou's and Yang's peculiar relationship led me to a comparative study of the Zhongyuan yinyun, the Beiqiang yunlei, the Yangchun baixue and

cont.

the Tai ping yuefu and their various editions. I have reasons to believe that the present datings of the various editions are perhaps less secure than they seem to be. Before I deal with this problem I want to examine some original manuscripts,

Quan Yuan
sanqu, P.

Ali Xiying songs 1-3.	338-9
Guan Yunshi song 4.	375
Qiao Ji songs 5-9, 23.	630-1
Wu Xiyi songs 10-15.	1171-2
Wei Lizhong songs 16,17.	1175
Yang Chaoying songs 18-22.	1297-8

This table was compiled on the basis of the texts as found in the sanqu anthology Quan Yuan sanqu. Details on the editions used may be found in Quan Yuan sanqu, pp.15 ff.

懶神仙年殿巖巖掛傳掛天²³太香
 白雲窩哥臥和他飲歌²²殘
 白雲窩核坐陀話得果禾²¹殘
 白雲窩何坐陀度菓破我²⁰殘
 白雲窩拖過染波莫大我¹⁹殘
 白雲窩歌臥陀度課和我¹⁸殘
 懶雲窩多箇銅歌坐臥絳和¹⁷太克厲
 碧雲深霄貨陰琴枕沁我心¹⁶太
 懶雲凹麻下理茶化畫我花¹⁵太
 懶雲劫中帶空鍾響洞我¹⁴太
 懶雲閑環漢遷安翰擊我山¹³太
 懶雲巢高道邀嘲笑鋼我¹²太
 懶雲仙眠叢連篇傳送我泉¹¹太
 懶雲窩何臥柯羅和聞我波¹⁰太厲
 懶雲窩何臥陀磨大箇我⁹殘鈔太香
 懶雲窩波網琴歌坐臥我多⁸王香
 懶雲窩難破磨歌迴臥我他⁷王香
 懶雲窩核破打歌臥飲何⁶王香
 懶雲窩和佐阿台破碗些娥⁵王香
 懶雲窩織破他多坐控傲距⁴太克厲
 懶雲窩何臥姿度箇箇能³殘鈔太
 懶雲窩歌臥陀磨落過我²殘鈔
 懶雲窩歌臥陀磨落過我¹殘鈔

- ⊃ Taiping yuefu 太平樂府
- ⊃ Yao Shantang waiji 堯山堂外紀
- ⊃ Like Qiao Mengfu xiaoling 厲刻喬夢符小令
- ⊃ Canben 殘本陽春白雪
- ⊃ Chaoben (=Suiben) 鈔本陽春白雪
- ⊃ Yuefu qunyu 樂府群玉
- ⊃ Qiao Mengfu xiaoling 喬夢符小令

1 懶雲窩 西瑛有居号懶雲窩。以殿前徽調歌此以自述

Sui comments: 太平樂府序文在曲後。末句原作酸蕭等亦見後...

3 Sui comments: 此首太平樂府注高箏符作...

4 和阿里西瑛懶雲窩

5 里西瑛号懶雲窩自序有作奉和

小令是仄末尚有六曲二字

9 Sui comments: 此首殘元本陽春白雪及鈔本陽春白雪又謂里西瑛作...

10 Sui comments: 厲鶚刻高箏符小令六曲後記云西瑛善吹簫箏，所居懶雲窩。在吳城東北隅。去天如禪師惟則獅子林半里許。天如作簫箏引贈之

18 和阿里西瑛韻

Li E's remarks derive most probably from Wei Ze's biography in the Yuanshi xuan (初集, 壬), as well as from the preface of a poem by Wei Ze: 天如禪師惟則... 聞吳城東北隅廢園爲方丈曰獅子林... 簫箏引并序 西瑛懶雲窩距采禪堂半里許... (Shizi lin bielü, 1a).

Picken attempted a rhythmic interpretation of Jiang Kui's ci the scores of which are still extant.¹ He uses the following symbols:

"... L for the 'large rest'; L' for the form of 'small rest' commonly placed on terminal rhymes, seemingly equivalent to L; B for the 'beat'; S for the 'rare form of the 'small rest' ...; P for a 'prolonged' note; and A1 and D1 for ascending and descending 'liquescent neumes' respectively. A question-mark added to these letters indicates that a sign is joined to the note, and that no text permits of its certain identification. B,P,D1 and A1 could readily be rendered indistinguishable by uniting sign and note when writing a cursive hand."²

On the following tables the appearance of these symbols in various positions of lines of different length and structure is indicated. x x, x x x, x x | x x, x x | x x x, x x x | x x x, x x | x x x x, x x x x | x x x, x x x | x x x x stand for lines with two, three, four, five, six and seven characters. There are two exceptionally long lines.³ The line in the middle of some patterns indicates the position of the caesura.

1 Picken, Secular Songs, 125ff.

2 Ibid.,137.

3 I do not agree with the punctuation in all songs as given by Picken (see Picken, Secular Songs, 137). In order to avoid an extremely tedious re-interpretation I kept to the punctuation Picken followed, too. The conclusions drawn from these tables would not be very different if a different punctuation were adopted.

X			Dl	P			P	P	P		Dl		Dl	P	Dl		P	Al
X		L'	Al	L			P	P	P			Al		P		Al	P	
X	Dl						P	B	P					B		Dl?		

X	L'		L'	L'	L'	L'	B	L'	L'	L'	L'	L'	L'		L'			L	B
X		Al	Al		Al						Al			Dl					
X														Dl			Al	L	B
X			Dl?											B?				P	

X	B	L							L		B	B	S						
X		-	-	-	-	-	-	-	-	-			Al						
X			Al			Al	Al	Al	Al		Al	Al							

X	L'	L'	L'	L'	L'	L'		L'	B	S	B			L		L	L	L	B
X		-	Al	-	-	Al	-	-	-	-	-	-			Dl	Al	-	-	
X	L'	B											S		Dl				P

X	Dl?	Dl?	L'	L	L	L	S	B	L	L	L	L							
X			P			Dl	Dl												

X	B	L	L	L	L	L	L	L	L	B
X			DI	DI	DI					
X										
X					AI	AI				
X		AI	AI			AI				
X										
X			L ¹	L	B	L	L	L	L	B
X								AI		
X		AI							AI	AI
X					L			B		B?
X						DI		B		
X										
X									AI?	
X										
X										B?

X	L ⁸	L ⁸		B	L	L	B		L	L	L	L	S	L	B
X				Al			DI		Al				B		DI
X	Al	Al	Al		Al	L	B			Al	B		Al	Al	
X						-	-	-		Al	-			-	-

X															
X				DI											
X															

X	L ⁸	L ⁸	L ⁸	B	L ⁸	L ⁸	L	L	L	B	L	S			
X		Al		DI	DI?	Al	DI	DI		DI		Al			
X							B		B						
X	B	L ⁸	DI?						B	B	-	-	B	B	
X															
X								S							
X					DI				Al						
K	L ⁸	L ⁸												DI?	

Alphabetical Index of Names
of Melodies

(Page numbers refer to melodies in the Qupu section)

- anxiang 暗香
(banshediao) 般涉調
bimudan 碧牡丹
biyuxiao 碧玉簫 179
bobuduan 撥不斷 170
busuanzi 卜算子
cailian 採蓮
chaotianqu 朝天曲 198
chaoyuange 掬茗歌
chenzui dongfeng 沉醉東風 168
chusheng yueer 初生月兒 208
chutianyao daiguo qingjiangyin 楚天遙帶過 清江引 181
cuilouyin 翠樓吟
dadege 大德歌 178
danfengyin 丹鳳吟
danhuangliu 淡黃柳
daodaoling 叨叨令
deshengle 德勝樂 184
deshengling 得勝令 185
didi jin 滴滴金
dianjiangchun 點絳脣
dianqianhuan 殿前歡 186
dielianhua 蝶戀花
douanchun 鬪鶴鷗
duanzhenghao 端正好
fendieer 粉蝶兒
fengrusong 風入松
fengshuangge 鳳雙歌
gancaozhi 甘草子
ganheye 乾荷葉 210
gumeijiu daiguo taipingling 沽美酒帶過太平令 180
haoshijin 好事近
heiqinu 黑漆弩 204
hongchuangjiong 紅窗迥
hongxiuxue 紅綉鞋 194

houtinghua 後庭花 201
 huangzhongwei 黃鐘尾
 jiangnan 江南
 jishengcao 寄生草
 jindengmei 錦橙梅 200
 jinzhaneer 金盞兒
 jinzijing 金字經 211
 liuqingniang 柳青娘
 luosiniang aopian 絡絲娘么篇
 mantingfang 滿庭芳 191
 nangezi 南歌子
 pinglanren 凭闌人 190
 panfeiqu 潘妃曲 177
 pusaman 菩薩蠻
 putianle 普天樂 193
 qidixiong 七弟兄
 qiangtouhua 牆頭花
 qingdongyuan 慶東原 165
 qingjiangyin 清江引 171
 qingshankou 青山口
 renyueyuan 人月圓
 saihongqiu 塞鴻秋 206
 shanmajie 山麻省
 shanpoyang 山坡羊 197
 shouyangqu 壽陽曲 173
 shuying 疎影
 shuahaier 耍孩兒
 shuangsheng dieyun 雙聲疊韻
 shuangdiaowei 雙調尾
 shuilongyin 水龍吟
 shuixianzi = xiangfeiyuan 水仙子
 sikuaiyu 四塘玉 209
 taipingling 太平令
 tangxiucai 倘秀才
 tianjingsha 天淨沙 188
 tuobushan 脫布衫
 wuyeer 梧葉兒
 xichunlai 喜春來 196
 xiangfeiyuan = shuixianzi 湘妃怨 163

xiaoliangzhou 小梁州 205
 xiaoshuangle 小聖樂
 xiaotaohong 小桃紅 189
 yanerluo daiguo deshengling 雁兒落帶過得勝令 182
 yangliuzhi 楊柳枝
 yao'inge 堯民歌
 yexingchuan 夜行船
 yiqine 憶秦娥
 yizhihua 一枝花
 yousimen 游四門 203
 yujiaao 漁父傲
 yulinling 雨霖鈴
 yuanchengshuang 願成雙
 yuanchengshuang ling 願成雙令
 yuanheling 元和令
 zheguiling = changongqu 折桂令 蟾宮曲 157 zhai'erling 紫兒令 212
 (zhengong) 正宮
 zhiqiuling 知秋令 207
 zhumating 駐馬聽 167
 zouyu da xinhe 驟雨打新荷
 zuichunfeng 醉春風
 zuifugui 醉扶歸 202
 zuigaoge daiguo hongxiuxue 醉高歌帶過紅綉鞋 183
 zuitaiping 醉太平
 zuizhongtian 醉中天 193

Bibliography: Works in Western
Languages ¹

- Abernathy, R. 'Mathematic Linguistics and Poetics' in Poetyka, 563-569.
- Anthologie de la poésie chinoise classique, sous la direction de Paul Demiéville, Collection Unesco d'oeuvres représentatives: Série chinoise, dans la collection Connaissance de l'Orient, Paris, 1962.
- Apel, W. The Harvard Dictionary of Music, London-Melbourne-Toronto, 12th printing, 1960 (1st 1944).
- Baxter, G.W. 'Metrical Origins of the Tz'u' in HJAS, XVI, 1953, 108-145.
- Blyth, R.H. Haiku, vol. I, Tokyo, 5th ed., 1955 (1st 1949).
- Brooks, E.B. Chinese Aria Studies, authorized facsimile of a Ph.D. dissertation submitted to the University of Washington, 1968, Ann Arbor, 1970.
- Chan Hok-lam 'Liu Ping-chung' in TP, LIII, 1967, 98-146.
- Chao Yeh Chia-ying 'Wu Wen-ying's Tz'u: a Modern View' in HJAS, XXIX, 1969, 53-92.
- Chao Yuan Ren 'Tones, Intonation, Singsong, Chanting, Recitative, Tonal Composition and Atonal Composition in Chinese' in For Roman Jakobson, The Hague, 1956, 52-95.
- Chavannes, E. Les mémoires historiques de Se-ma Ts'ien, vol. III, Paris, 1898.
- Ch'en, Li-li 'Outer and Inner Forms of Chu-kung-tiao, with reference to P'ienwen, tz'u and Vernacular Fiction' in HJAS, XXXII, 1972, 124-149.
- Ch'en Yüan Western and Central Asians in China under the Mongols Their Transformation into Chinese, trsl. and annotated by Ch'ien Hsing-hai and L.C. Goodrich, MS Monograph XV, Los Angeles, 1966.
- Chow Tse-tzung The May Fourth Movement: Intellectual Revolution in Modern China, Cambridge, Mass., 1960.

¹ See Prolegomena, esp. ix, and addenda, 461.

- Chow Tse-tsung *Research Guide to the May Fourth Movement: Intellectual Revolution in Modern China, 1915-1924*, Cambridge, Mass., 1964.
- Couvreur, S. La Chronique de la principauté de Loñ, vol. I, Paris, 1951.
- Couvreur, S. Mémoires sur les bienséances et les cérémonies, vol. II, Paris, 1950.
- Demiéville, P. 'La situation religieuse en Chine au temps de Marco Polo' in Oriente Poliano, Rome, 1957, 193-236.
- De Rachewiltz, I. 'The Hsi-yu lu 西遊錄 by Yeh-lü Ch'u-ts'ai 耶律楚材' in MS, XXI, 1962, 1-128.
- De Rachewiltz, I. 'Personnel and Personalities in North China in the Early Mongol Period' in Journal of the Economic and Social History of the Orient, IX, 1966, 88-144.
- De Rachewiltz, I. 'Some Remarks on the Language Problem in Yüan China' in Journal of the Oriental Society of Australia, V, numbers 1 and 2, 1967.12, 65-80.
- Dolby, A.W.E. 'Kuan Han-ch'ing' in AM, XVI, parts 1-2, 1971, 1-60.
- Doležel, L. 'A Framework for the Statistical Analysis of Style' in Doležel, Statistics, 10-25.
- Doležel, L. and Bailey, R.W. ed. Statistics and Style, Series Mathematical Linguistics and Automatic Language Processing, number 6, New York, 1969.
- Downer, G.B. and Graham, L.C. 'Tone Patterns in Chinese Poetry' in BSOAF XXVI, 1963, 145-147.
- Eminent Chinese of the Ch'ing Period (1644-1912), Hummel, A.W. ed., 2 vols., Washington, 1943.
- Essays on the Language of Literature, Chatman, S. and Levin, S.R. ed., Boston, 1967.
- Franke, H. 'Could the Mongol Emperors read and write Chinese?' in AM, III, 1953, 28-41.
- Franke, H. Geld und Wirtschaft unter der Mongolen-Herrschaft, series Das Mongolische Weltreich Quellen und Forschungen, Haenisch, E. and Spuler, B. ed., Leipzig, 1949.
- Franke, O. Geschichte des chinesischen Reiches, vol. IV, Der Konfuzianische Staat II, Krisen und Fremdvölker, vol. V, Anmerkungen, Ergänzungen und Berichtigungen zu Band IV, Berlin, vol. IV:1948, vol. V: 1952.
- Frankel, H.H. 'Review of James J.Y. Liu, The Art of Chinese

- Poetry' in HJAS, XXIV, 1962-3, 260-270.
- Frodsham, J.D. The Poems of Li Ho, Oxford, 1970.
- Gemrich, F. Grundriss einer Formenlehre des mittelalterlichen Liedes als Grundlage einer musikalischen Formenlehre des Liedes, Halle (Saale), 1932.
- Granet, M. La pensée chinoise, tome XXV bis de la Bibliothèque de Synthèse historique "L'Evolution de l'Humanité", Paris, 1968.
- Grousset, R. L'empire mongol (1re phase), Histoire du monde, vol. VIII³, Paris, 1941.
- Hawkes, D. Ch'u Tz'u The Songs of the South, Unesco Collection of Representative Works, Chinese Series, Oxford, 1959.
- Hightower, J.R. Topics in Chinese Literature Outlines and Bibliographies, revised ed., Harvard-Yenching Institute Studies vol. III, Cambridge, Mass., 1962, 2nd print. (copyright 1950, 1953).
- Ho Ping-ti The Ladder of Success in Imperial China Aspects of Social Mobility, 1368-1911, New York and London, 1962.
- Hoffmann, A. Die Lieder des Li Yü, 937-978, Herrschers der Südlichen T'ang-Dynastie, Cologne, 1950.
- Hoffmann, A. 'Kurze Einführung in die Technik der San-ch'ü' in Sinologische Arbeiten, Deutschland-Institut, Peking, 1943.
- Hummel, A.W. ed., Eminent Chinese of the Ch'ing Period (1644-1912), 2 vols., Washington, 1943.
- Jakobson, R. 'Linguistics and Poetics' in Essays on the Language of Literature, 296-322 (repr. from Style in Language, Sebeok, T.A. ed., 1960).
- Jakobson, R. 'Poetry of Grammar and Grammar of Poetry' in Poetyka, 397-417.
- Jakobson, R. 'Subliminal Verbal Patterning in Poetry' in Studies in General and Oriental Linguistics, Jakobson, R. and Shigeo Kawamoto ed., Tokyo, 1970.
- Johnson, D.K. 'The Prosody of Yüan Drama' in TP, LVI, 1970, 96-146.
- Kayser, W. Das sprachliche Kunstwerk, Bern and Munich, 13th ed., 1968 (1st 1948).
- Kitaïskaiâ Klassika v Tangutskom Perevode (Lun' IÜi, Men Tzy, Si'ao TŠzin) Moscow, Nauka, 1966.

- Ko Kuang-chung 'Le symbolisme des Tz'u' in Nouvelle revue française, N.S. 31, 1968.6-7, 16, 1012-1020.
- Ku Chieh-kang 'A Study of Literary Persecution During the Ming' in HJAS III, trsl. Goodrich, L.C., 1938, 254-311.
- Kunst, A.E. 'A Critical Analysis of Witter Bynner's "A Night Mooring Near Maple Bridge" ' in Tsing Hua Journal of Chinese Studies, N.S., VII, 1968, 114-142.
- Lehmann, W.P. The Development of Germanic Verse Form, New York, 1971 (repr. of the original 1956 ed.).
- Levin, S.R. 'Deviation - Statistical and Determinate - in Poetic Language' in Lingua, XII, 1963, 276-290.
- Levin, S.R. Linguistic Structures in Poetry, Janua Linguarum, XXIII, The Hague, 1964 (1st print 1962).
- Levis, J.H. Foundations of Chinese Musical Art, 2nd edr., New York, 1963 (reprint of first ed., Peiping, 1936).
- Lieberman, F. Chinese Music An Annotated Bibliography, series A, number 1, Asian Music Publications, Lieberman, F. ed., New York, 1970.
- Lisevich, I.S. Drevniaia Kitaiskaiä Poëziia i Narodnaia Pesnia (itëfu kontsa III v. do n. è. - nachala III v.n.è.), Moscow, 1969.
- Liu Chun-jo Controversies in Modern Chinese Intellectual History. An Analytical Bibliography of Periodical Articles, Mainly of the May Fourth and Post- May Fourth Era, Cambridge, Mass.,
- Liu, J.J.Y. The Art of Chinese Poetry, London, 1962.
- Liu, J.J.Y. 'The Lyrics of Liu Yung' in Tamkang Review, I, number 2, 1970.10, 1-44.
- Lo, I.Y. Hsia Ch'i-chi, New York, 1971.
- Lynn, R.J. Kuan Yün Shih And His San Ch'ü, M.A. Thesis submitted to the University of Washington, 1966.
- Mackerras, C.P. The Rise of the Peking Opera (1760-1860), Ph.D. thesis submitted to the Australian National University.
- Marcus, S. 'Entropie et énergie poétique' in Cahiers de linguistique théorique et appliquée, IV, 1967.
- Marcus, S. 'Langage scientifique, structure rythmique, langage lyrique' in Cahiers de linguistique théorique et appliquée, V, 1968, 127-157.

- Mark, L.L. and Fang Kui Li 'Speech Tone and Melody in Wu Ming Folk Songs' in Essays Offered to G.H. Luce, Ba Shin, Boisselier, J., Griswold, A.B. ed., Artibus Asiae, Ascona, 1966, I, 167-186.
- Mei Tsu-lin, 'Tones and Prosody in Middle Chinese and the Origin of the Rising Tone' in HJAS, XXX, 1970, 86-110.
- Mei Tsu-lin and Kao Yu-kung 'Tu Fu's "Autumn Meditations": An Exercise in Linguistic Criticism' in HJAS, XXVIII, 1968, 44-80.
- Mote, F.W. 'Confucian Eremitism in the Yuan Period' in The Confucian Persuasion, Wright, A.F. ed., Stanford, 1960, 202-240.
- Mukarovskiy, J. 'Standard language and poetic language' in A Prague School Reader on aesthetics, literary structure and style, Garvin, P. ed., Washington, D.C., 1964, 17-30.
- Munkuev, N. O dvuch tendentsiiah v politike pervykh mongol'skikh chanov v Kitae v pervoi polovine XIII v., in Trudy BKNII SO AN SSSR, Ulan Ude, 1962, number 8, seriia vostokoved., 49-67.
- Nettl, B. Theory and Method in Ethnomusicology, London, 1964.
- Ogawa Tamaki 'The Song of Ch'ih-lé' in Acta Asiatica, I, 1960, 43-55.
- Oriente Poliano, Studi e conferenze tenute all' Is. M.E.O. in occasione del VII centenario della nascita di Marco Polo (1254-1954), Rome, 1957.
- Peking catalogue of 1959, see Beijing tushuguan shanben shum.
- Peking Library Microfilm, microfilms made from the original Ming editions by the Library of Congress, 1946.
- Petri, H. Literatur und Musik Form und Strukturparallelen, Schriften zur Literatur, Grimm, R. ed., vol. 5, Göttingen, 1964.
- Pian, Rulan Chao Song Dynasty Musical Sources and Their Interpretation, Harvard Yenching Institute Monograph Series, vol. 16, Cambridge, Mass., 1967.
- Pian, Rulan Chao 'Text Setting with the Shipyi Animated Aria' in Words and Music: The Scholar's View, comp. in Honor of A. Tillman Merritt by S. Hands, Berman, L. ed., offprint, Dept. of Music, Harvard University, 1972.
- Picken, L. 'Central Asian Tunes in the Gagaku Tradition', xerox-copy from an unknown source, pp. 545-551, cf. a similar entry in Lieberman, Chinese Music, 91:

- 'Some Central Asian Tunes from the Gagaku Repertoire' in Festschrift für Walter Wiora, Kassel, 1967, 546-551.
- Picken, L. 'Chiang K'uei's Nine Songs For Yueh' in Music Quarterly, 43, 1957, 201-219.
- Picken, L. 'Secular Chinese Songs of the Twelfth Century' in Studia Musicologicae, VIII, 1966, 125-171.
- Poetyka - Poetics - Poëtika, Warszawa- s'Gravenhage, 1961.
(Polska Akademia Nauk)
- Průšek, J. The Origins and the Authors of the Hua-pen, Prague, 1967.
- Pulleyblank, E.G. 'Late Middle Chinese' in AM, XV, 1969-70, 197-239.
- Pulleyblank, E.G. 'The rhyming categories of Li Ho (791-817)' in Tsing Hua Journal of Chinese Studies, N.S., VII, 1968, 1-25.
- Radtke, K.W. 'The Influence of Chin-t'i shih Versification on Hsiao-ling Poetry of the Yüan Dynasty' in Papers on Far Eastern History, VI, 1972.9,
- Radtke, K.W. Style in Yüan San-ch'ü, unpublished doctoral thesis submitted to the Rijksuniversiteit Leiden, 1970.
- Ratchnevsky, J. Un Code des Yuan, Bibliothèque de l'Institut des Hautes Etudes Chinoises, vol. IV, Paris, 1937.
- Ruwet, N. 'L'Analyse structurale de la Poésie A propos d'un ouvrage récent (S.R. Levin, Linguistic Structures in Poetry)' in Linguistics, II, 1963, 50.
- Ryckmans, P. Les "Propos sur la peinture" de Shitao, Brussels, 1970.
- Sachs, C. The Wellsprings of Music, Kunst, J. ed., The Hague, 1962.
- Saporta, S. and Sebeok, T. 'Linguistics and Content Analysis' in Trends in Content Analysis, Urbana, 1959, 139 ff.
- Saramandu, N. 'Considérations sur la structure statistique du vocabulaire de la poésie descriptive' in Cahiers de linguistique théorique et appliquée, IV, 1967.
- Schlepp, W. San-ch'ü Its Technique and Imagery, Madison, Milw. and London, 1970.
- Schönfelder, G. Die Musik der Peking Oper, includes Notenbeilage, Leipzig, 1972.
- Schurmann, H.F. Economic Structure of the Yüan Dynasty, Harvard-Yenching Institute Studies, XVI, Cambridge, Mass.,

- Sorokin, V.F. 'Problemy tekstologii kitaĭskoĭ dramy XIII - XIV vekov' in Narody Azii i Afriki, 1971.6, 76-87.
- Stimson, H.M. The Jongyuan In Yunn A Guide to Old Mandarin Pronunciation, Far Eastern Publications, Sinological Series number 12, New Haven, Conn., 1966.
- Stimson, H.M. 'The Sound of a Tarnġ Poem: "Grieving about Grenslope" by Duh-Fuu' in JAOS, LXXXIX, 1969, 59-67.
- Tagore, A. Literary Debates in Modern China 1918-1937, East Asian Cultural Studies Series number 11, Tokyo, 1967.
- Theory of Literature, Wellek, R. and Warren, A., 3rd revised ed., London, 1966 (1st ed. 1949).
- Thiel, J. 'Der Streit der Buddhisten und Taoisten zur Mongolenzeit' in MS, XX, 1961, 1-81.
- Tomashevskii, B. Teoriia literatury, Bradda Rarity Reprints, 1971 (first ed. Leningrad, 1925).
- Ullmann, Sġ. 'New Bearings in Stylistics' in Language and Style Collected Papers by Stephen Ullmann, Oxford, 1964.
- Valéry, P. The art of poetry, trsl. Folliot, D., New York, 1958.
- Von Den Steinen, W. Notker der Dichter und seine geistige Welt, Darstellungsband, Bern, 1948.
- Wagner, R. 'Dichtkunst und Tonkunst im Drama der Zukunft' in Richard Wagner, Gesammelte Schriften und Dichtungen, vol. IV, fourth edition, Leipzig, 1907.
- Waley, A. The Poetry and Career of Li Po 701-762 A.D., Ethical and religious classics of East and West, number 3, London, 1950.
- Wang Gungwu The Structure of Power in North China During the Five Dynasties, Kuala Lumpur, 1963.
- Watson, G. The Study of Literature, London, 1969.
- Werner, E.T.C. A Dictionary of Chinese Mythology, New York, 1961.
- Willemze, T. Algemene muziekleer, Prisma Compendia 1, Utrecht and Antwerpen, 1970.
- Wittfogel, K.A. and Fêng Chia-shêng History of Chinese Society Liao (907-1125), Transactions of the American Philosophical Society, N.S., XXXVI, reprint 1961 of the original ed. Philadelphia, 1949.
- Yang, R.F.S. 'The Social Background of the Yüan Drama' in MS, XVII, 1958, 331-352.

Yang Tsung-han 'Hsiao-yün-shih Khaya 小雲石海誰
(1286-1324)' in MS, IX, 1944, 92-100.

Yang, R.F.S., Liang, D.M.Y., Yang, M.L. 'Poetic Songs of the
Yüan' in Chinese Culture, XI.1, 1970.3, 82-123.

Yang, R.F.S. and Metzger, C.R. Fifty Songs from the Yüan:
Poetry of 13th Century China, Unesco Collection of
Representative Works, Chinese Series, London, 1967.

Addenda

Kurgantsev, M. 'Pravdivye predki i fal'sifikatory-potomki'
in Aziia i Afrika segodnia, 1963, number 11, 36-7.

Maoshi zhengjian 毛詩鄭箋. SBCK ed.

Baihu tong 白虎通德論. SBCK ed.

Bibliography: Works in Chinese

- Ali Haiya 阿里海牙 (1227-1286)
 'Baxian kao' 八仙攷 in Pu Jiangqing wenlu, 1-46.
- Bai Juyi 白居易 (772-846) Baishi changqing ji 白居易慶集
 SBCK, chu.
- Bai Pu 白樸 'Wutongyu' 梧桐雨 in Yuanqu xuan, 348 ff.
- Baishi ciping 白石詞評, 陳澧著 (1810-1882), 周康燮編集
 附宋以來評白石詞輯. 據夏承燾妻白石詞編年箋校輯評. 香港, 韶門, 1970年.
- Ban Zhao 班昭 (漢)
- Bao Zhao 鮑照 (405-466) Bao canjun shizhu 鮑參軍詩註. 叶菊生校訂.
 北京, 人民文學, 1957年.
- 'Beigong ciji' 北宮詞紀 in 南北宮詞紀. (明)陳所聞編. 趙景深校訂.
 北京, 中華書局, 1959.8
- Beijing tushuguan shanben shumu 北京圖書館善本書目. 北京, 中華書局,
 1959.9
- Beimeng suoyan 北夢瑣言, 孫光憲, CSJC, 民國二十八年十月.
 二冊
- Beiping tushuguan shanben shumu 國立北平圖書館善本書目. 1933.9
- 'Beiqiang yunlei' 北腔韻類 in Yang Chaoying, Taiping yuefu,
 Peking ed.
- Buhumu 不忽木 (Yuan)
- Canben References to songs exclusively contained in this
 edition are made according to the appendix to the Suiben,
 193 ff. For a bibliographic description of this edition,
 see Renben, bianyan 弁言, 3a ff..
- Cao De 曹德
- Cao zijian shizhu 曹子建詩註. 黃節註. 葉菊生校訂. (192-232) 曹植.
 北京, 人民文學, 1957.6
- Chahan 察罕 (Yuan).
- 'Changlun' 唱論. 因燕南芝菴著, 中國古典戲曲論著集成. 工. 北京,
 1959.7
- 'Changlun tiyao' 唱論提要 in Changlun, 155-158.
- 'Changlun zhushi' 唱論主釋 in 戲曲演唱論著輯釋. 周贻白.
 北京, 中國戲劇, 1962年
- Chen Fu 陳孚 (1240-1303)

Some proper names (and occasionally dates) are included in this alphabetical

- Chen Hong 陳鴻 (Tang) '長恨歌傳'. in Tang Song chuangqi ji.
- Chen Hongzhi 陳弘治 Cixue jinlun 詞學今論. 文學津梁叢書之三. 台北. 文津. 民國六十年.
- Chen Shixiang 陳世驥 'Shijian he lüdu' 時間和律度在中國詩中之示意作用. 中央研究院歷史語言研究所集刊第二十九本. 1958. 11, 793-808.
- Chen Yinke 陳寅恪等 Zhcu Shutao xiansheng liushi shengri jinian lunwen ji 周叔啟先生六十生紀念論文集. 1951. 6 頃初版. 1967年2月影印. 香港. 龍門.
- Chen Yuan 陳垣 Nan Song chu Hebei xi dao jiao kao 南宋初河北新道教攷. 北平輔仁大學叢書. 第八. 民國三十年.
- Chen Yuewen Huacao cuibian, see Huacao cuibian.
- Chen Yunping 陳允平 (Song) Rihu yuchang 日湖漁唱
in Jiangcun cengshu.
- Chen Zhongfan 陳中凡 'Yuanqu yanjiude chengjiu jiqi zunzaidewenti' 元曲研究的成就及其存在的問題. 文學評論. 1960. 12. 大陸.
- Chen Zhongfan 陳鍾凡 Zhongguo yunwen tonglun 中國韻文通論. 民國十六年發行. 廿五年三月四版.
- Chen Zhuo 陳焯 (1733-?) Song Yuan shihui 宋元詩會一百卷, microfilm of a manuscript kept in the National Palace Museum, Taiwan.
- Cheng Jufu 程鉅夫 (Yuan)
- Cheng Yizhong 程毅中 'Dongpo cide yijing' 東坡詞的意境
文學遺產 166. 1957. 12. 8
- Chuci 楚辭 SBCK ed.
- Chuci xuanzhu 楚辭選註, 馬茂元選註. 香港. 新月. 1962. 3.
- Chu Guangxi 儲光羲 (唐).
- Chunqiu jingzhuan jijie 春秋經傳集解. 杜預. 北京. 文學古籍. 1955年. 3.
- Chuogeng lu, see Tao Zongyi, Chuogeng lu.
- Cihai 詞海. 台北. 中華書局. 民國五十一年月台六版. 全三冊.
- Cilin zhaiyan 詞林摘艸.
- Cilü, see Wan Shu, Cilü.
- 'Cilü jianzhuo' 詞律箋攷. 徐榮. 詞學季刊 II. 2, 127-162.
- Ciyuan shuzheng 詞源疏證. 蔡棧編纂. 南京. 民國二十一年.
- Ciyue congkan 詞樂叢刊. 第一集. 香港. 南風. 1958. 10
- Cizong, see Zhu Yizun, Cizong.
- Congshu jicheng 民國二十四年—二十六年.

- Daodejing 老子證詁. 高亨重訂. 用1943年開明書店排印本重印.
北京. 古籍. 1954年.
- Ding Henian 丁鶴年 (1335-1424).
- Ding Mingyi 丁明夷 'Shanxizhong nanbude Song Yuan wutai'
山西中南部的宋元舞台. 文物 1972.4. 47-56.
- Dongjing menghua lu 東京夢華錄(外四種). 孟元老著.
上海. 古典文學. 1956年.
- Dong Wenhuan 董文煥, Shengdiao sipu tushuo 聲調四譜圖說.
同治甲子序(1864)
- Dong xixiang 董解元西廂記. 凌景埏校注. 北京. 人民文學. 1962年.
- Dong Zhuo 董卓(漢)
- Du Fu 杜甫 (712-770), Fenmen jizhu Du gongbu shi 分門集註
杜工部詩, SBCK, chu.
- Dushi yinde 杜詩引得. 哈佛燕京學社. 特刊第十四號. 北平. 1940年.
- Du Mu 杜牧 (803-852), Fanchuan shiji zhu 樊川詩集注
(清)馮集梧注. 北京中華書局. 1962.9.
- Dunhuang qu jiaolu, see Ren Zhongmin, Dunhuang qu jiaolu.
- Fan Chengda 范成大 (1126-1193) 范石湖集. 北京. 中華書局.
1962.8. =冊.
- Fan Deji 范德機 (Fan Peng 范梈) (1272-1330).
- Fang Hao 方豪, Zhong Xi jiaotong shi 中西交通史. 現代國民
基本知識叢書. 五冊.
- Feng Haisu 馮海粟 (Feng Zizhen 馮子振) (1257-1314).
- Feng Youlan 馮友蘭, Zhongguo zhexue shi 中國哲學史. 國立清華
大學叢書(數本)之二. 商務印書館. 民國二十三年九月初版 二十五年八月版. =冊
- Feng Yuanjun 馮沅君, Guju shuohui 古劇說彙. 北京. 作家. 1956年.
- Feng Zizhen see Feng Haisu.
- Feng Jiahua and Liu Zhizhong 豐嘉化 劉芝中, 'Liu Yong
he manci' 柳永和慢詞. 文學遺產 192. 1958. 1-19.
- Fengyue tang shihua 風月堂詩話. (宋)朱弁.
- Fujian tongzhi. 重纂福建通志. 程祖洛等修. 同治戊辰. 1868
- Fu Xihua 傅惜華, Yuandai zaju quanmu 元代雜劇全目. 中國戲曲
史資料叢刊. 中國古典總錄之三. 北京. 作家. 1957年.
- Gan Luo 甘羅
- Gan Mao 甘茂
- Gao Guanguo 高觀國 Zhuwu chiyu 竹屋痴語, Song liushi
mingjia ci ed.

Gao Zong 高宗 (宋)

Gong Yingde 弓英德, 'Lun cide yinlü yu sisheng' 論詞的音律與四聲, 師大學報 1959.6, 155-163.

Gujin yunhui juyao 古今韻會舉要, 熊忠 (元) 撰, 三十卷, 明補修元刻本, Peking Library microfilm.

Gushi yuan see Shen Deqian, Gushi yuan.

Guzhu Lunyu 論語, 古注十三經, 台北, 新興書局, 民國五十三年三月新一版.

Guzhu Maoshi 毛詩, 古注十三經, 台北, 新興書局, 民國五十三年三月新一版.

Guzhu Mengzi 孟子, 古注十三經, 台北, 新興書局, 民國五十三年三月新一版.

Guzhu Xiaojing 孝經, 古注十三經, 台北, 新興書局, 民國五十三年三月新一版.

Guan Hanqing xiqu ji 關漢卿戲曲集, 吳曉鈴等編校, 北京, 中國戲劇, 1958年.

Guangwu 光武 (漢)

Guangyun 廣韻, 中國科學院語言研究所專刊之三, 周祖謨著, 上海, 商務印書館, 1951.4.

Guo Shaoyu 郭紹虞, 'Zhongguo shigezhong zhi shuangsheng dieyun' 中國詩歌中之雙聲疊韻, 文學, 1934.6, 1002-1014.

Hanshu 漢書, ESWS ed.

Hanfeizi 韓非子淺解, 梁啟雄, 北京, 中華書局, 1960年, 二冊.

Han Xin 韓信 (Han)

Haoran zhai yatan 浩然齋雅談, 周密, Cihua congbian.

Cihua congbian 1934. 詞話叢編

Hong Sheng 洪昇 (1659-1704) 長生殿, 北京, 人民文學, 1954.11, 六冊.

Hou Hanshu 後漢書, ESWS ed.

Hu Huaichen 胡懷琛 Zhongguo minge yanjiu 中國民歌研究, 上海, 上海, 商務印書館, 民國十四年六月初版.

Hu Ji 胡忌 Song Jin zaju kao 宋金雜劇攷, 上海, 古, 1957.

Hu Shi 胡適 Baihua wenxue shi 白話文學史, 香港, 民國四十八年十一月港初版.

Chen Yuewen 陳耀文 (Ming) Huacao cuibian 花草粹編, Peking Library microfilm, 十卷, 附樂府指迷一卷, 萬曆間刻本.

Huajian ji 花間集, SBCK, chu.

Huang Jie 黃節, see 曹子理詩註.

Huang Peilie 黃丕烈 (1763-1825) 士居藏書題跋記, 六卷, 潘祖蔭後序 (老緒壬午十月) (1883).

Huang Tingjian 黃庭堅 (1045-1105) Shangu shi zhu 山谷詩注.
CSJC ed.

Huang Xianfan 黃現璠 Yuandai dianhuzhi shenghuo 元代佃戶之生活
師大月刊第三十期 1936.10.

Huang Xuwu 黃畧吾 Shi ciyu congtao 詩詞曲叢談. 香港. 上海書局.
1969年再版.

Hui Hong 惠洪 Lengzhai yehua 冷齋夜話, JDBS ed.

Ji Cangwei 季蒼葦 (1630-?)

Jiangcun congshu ed. 1922.

Jiang Kui 姜夔 (1163-1203) Baishi daoren gequ 白石道人歌曲
大卷. 補遺一卷., Jiangcun congshu ed.

Jiang Shangxian 姜尚賢, Song si dajia ci yanjiu 宋四大家
詞研究. 台南. 民國二十年七月再版.

Jiangsu sheng xiangtu zhi 江蘇省鄉土志. 王培棠編著. 商務印書館.
民國二十七年七月.

Jiegu lu 羯鼓錄. (唐) 南卓撰. Shoushan ge congshu ed.

Jie Qisi 揭傒斯 (1274-1344).

Jin 金 (dynasty) 1115-1234.

Jindai bishu 津逮秘書

Jingu qiguan 今古奇觀. 拾遺老人撰. 崇明出版社. 香港. 1966年九月. 3版.

Jinshu 晉書 ESWS ed.

Jingchu suishi ji 荆楚歲時記 (周) 宗懷.

HBXYS ed.

Jingzhai zhizheng zhiji 靜齋至正直記 (inaccessible).

Jingzhai zhizheng zhiji yibian 靜齋至正直記遺編. 四編.

YYTCS ed.

'Jiugong dacheng beici gongpu' 九宮大成北詞宮譜.

in Jiugong dacheng nan bei ci gongpu 九宮大成南北詞

宮譜. 周祥鉅編輯. 81卷. 古書流通處. 上海. 1923. 用乾隆內府刊本重印.

Jiujuan ben Reference is either to the Suibien or the zuben of
the Suibien.

Jiu Tangshu 舊唐書 ESWS ed.

Juemiao haoci 絕妙好詞箋七卷. 續鈔一卷. 補錄一卷.

SBBY ed.

Kaolaoshan ji 樵菴山人集一卷. (1286-1355), Yuanshi xuan
ed. 初集已集.

Kongzi jiayu 孔子家語 SBCK ed.

Kunqu xindao, see Liu Zhenxiu, Kunqu xindao.

Lanchufang 蘭楚芳 (Yuan)

Lengran zhai shiji 冷然齋詩集。(宋)蘇軾

SKQSZB ed.

Lengzhai yehua, see Hui Hong, Lengzhai yehua.

Li Bai 李白 (699-762) Li taibai quanji 李太白全集。香港。廣智書局。

Li Bai 李白 (699-762) Li taibai shiji 李太白詩集。

SBBY ed.

Libu yunlue 增修五注札部韻略。殘存四卷。宋刻明印本。

Peking Library microfilm.

Li Caimi 李采齋 Gudian shige xuanxi 古典詩歌選析。香港。

上海書局。1968年10月3版。
LI DEJI MIFEIDE BAJINGSHI 黎德機。半帶的八景詩。新社會刊。第五卷。第三期。
Lidai renwu nianli beizhuan zongbiao 歷代人物年譜傳綜表 1973年

姜亮夫纂定。陶杖英校。香港。中華書局。1961年。增初版。

Li He 李賀 (790-816) Li changji geshi 三家評注李長吉歌詩。

王琦等評註。北京。中華書局。1962年第三次印刷(1959年初版)。

Liji jijie 札記集解。孫希旦撰。上海。1930年。十四冊。

萬有文庫本。

Li Jiamong 李劍農 Song Yuanming jingji shi gao 宋元明經濟史

稿。北京。三聯。1957年。

Li Kaixian 李開先 (1501-1568) Zhang Xiaoshan xiaoling

張小山小令

YHY ed.

Li Maosu 李茂爾 Ma Zhiyuan he tade sangu 馬致遠和他的散曲。

女學遺產。337。1960·11·6。

Li Pingshan 李屏山 (Song)。

Li Shangyin 李商隱 (812-858) Li yishan shiji 李義山詩集。

SBCK, chu.

Li taibai quanji, see Li Bai, Li taibai quanji.

Li taibai shiji, see Li Bai, Li taibai shiji.

Li Wenqi 李文祺 'Banben mingcheng shilue' 板本名稱釋略

in 中國書籍演變論集。李文祺·王重民等著。香港。中山圖書公司。1972·12。港初版

Li Ying 李瑛 Zaoling cun ji 枣林村集。北京。1972·4。

Li Zhaixian 李翹賢 (Yuan) Yizhai ji 苴齋集。

YYTCS ed.

Liang (dynasty) 梁 502-557。

Liang Qixun 梁啟勳 Cixue quanheng 詞學經衡。香港。上海書局。1964年
初版

Liang Shiqi 梁實秋 主編。最新實用漢英辭典。香港。遠東圖書公司
1972·12。

Liang Tingnan 梁廷柵(1796-1861) 曲話。曲苑 ed. 民國十年。

- Liao Xuying 廖珣英 'Guan Hanqing' xiqu de yongyu 關漢卿
戲曲的用韻, 中國語文, 1963.4. 267-274.
Liaoshi 蓮史 ESWS ed.
- Liezi 列子. 北京. 文學古籍. 1956年八月.
- Lin Bu 林逋 (967-1028) Lin hejing xiansheng shiji 重編西湖林和
靖先生詩集. 四卷 Peking Library microfilm. 正統間刊本.
- Lin Yuanhe 林源和 'Gongche pu kaoyuan jiqi jiedu' 工尺譜攷原及
其解讀. 中國語文學報 1, 1959, 戊 1-58.
- Liu Bingzhong 劉秉忠 (1216-1274) Cangchun ji 藏春集一卷.
Yuanshi xuan ed. 初集乙集.
- Liu Fu 劉復, Sisheng shiyan lu 四聲實驗錄. 上海中華書局. 1957年再版.
- Liu Ji 劉基 (1311-1375).
- Liu Poxi 劉婆惜 (Yuan).
- Liu Shide 劉世德 'Yuan Ming Qing wenxue fenqi wenti suotan'
元明清文學分期問題瑣談 文學遺產 406. 1962.3.18.
- Liu Pingshan 劉屏山.
- Liu Xiaowei 劉孝威 (496-549) Liu shuzi ji 劉庶子集.
漢魏六朝一百三家集. 台北. 新興書局. 民國五十七年羽新一版.
- Liu Yin 劉因 (1249-1293) Jingxiu ji 靜修集. SBCK ed.
- Liu Yin 劉因 (1249-1293) Qiaoran ci 樵庵詞 Jiangcun cunghu ed.
- Liu Yong 柳永 (Song) Yuezhang ji 樂章集 Song liushi mingjia
ci ed.
- Liu Zhenxiu 劉振修 Kunqu xindao 崑曲新導. 昆明. 中華書局. 民國
十七年三月發行. 廿九年四月三版. =冊.
- Liu Zhijian 劉知漸 Yang Weizhen 與陳蔭同志商榷楊維禎的
文學觀點問題. 文學遺產 350 1961.2.5
- Liu zhiyuan zhugong diao 劉知遠知宮調. 北京. 文物出版社. 1958.8.
- Long Muxun 龍沐勳 'Cilü zhiyi' 詞律質疑, in 詞學季刊 1.3, 1933,
1-16
- Long Muxun 龍沐勳 'Citizhi yanjin' 詞體之演進 in
詞學季刊 1.1, 1933, 1-44.
- Long Muxun 龍沐勳 'Dahe shanren cihua' 大鶴山人詞話
in 詞學季刊 1.3, 1933, 137-146.
- Long Muxun 龍沐勳 'Lun pingce sisheng' 論平仄四聲 in
詞學季刊, 11.2, 1936.6.30, 7-11
- Long Muxun 龍沐勳 'Xuanci biao zhun lun' 選詞標準論 in
詞學季刊 1.2. 1933. 1-28.

Lugui bu see Zhong Sicheng, Lugui bu.

Lu Qiqing 陸基清 (Qing) Jiaqu tang shumu 佳趣堂書目.
觀古堂叢刊. 光緒癸卯 (1903).

Lu Qian 盧前 'Ciqu wenbian' 詞曲文辨 in 詞學季刊 I.2, 1933.79-88.

Lu Qian 盧前 'Lingci yinlun' 令詞引論 in 詞學季刊 II.1, 1934.10.24-6.

Lu Qian 盧前 Ma jiugao ci 馬九皋詞 YHY ed.

Lu Qian 盧前 Yinhongyi suo ke qu 飲虹筇所刻曲. 曲學叢書第二集.
民國五十年九月初版. 世界書局. 台北. =冊.

Lu You 陸游 (1125-1210).

Lu Kanru and Feng Yuanjun 陸侃如馮沅君 Nanxi shiyi
南戲指掌. 台北. 進學書局. 民國五十八年影印 (檀華大學初版)

Lishi chungiu jishi 呂氏春秋集釋. 新維通集釋. 北京. 文學古籍.
1955.4. =冊.

Luo Jintang 羅錦堂 'Song Yuan nanxi' 從宋元南戲談到明代的
傳奇(上) 大陸雜誌 28.3, 73-9.

Luo Jintang 羅錦堂 'Duqu jiyao' 讀曲紀要 .A series of
articles which appeared in 大陸雜誌 starting with
vol. X.

Luo Jintang 羅錦堂 'Yangchun baixue' 陽春白雪. 讀曲紀要之十.
大陸雜誌. XI.2, 54.

Luo Jintang 羅錦堂 Zhongguo sanqu shi 中國散曲史. 現代國民基本知
識叢書第四輯. 台北. 中華文化. 民國四十五年十月初版. 四十六年一月再版.

Luo Jintang 羅錦堂 Zhongguo xiqu zongmu huibian 中國戲曲總
目彙編. 香港. 萬有圖書公司. 1966年初版.

Luo Kanglie 羅慷烈 Bei xiaoling wenzi pu 北小令文字譜. 香港. 辭記
書店. 1962年.

Luo Kanglie 羅慷烈 'Tianci chenzi shili' 填詞韻字釋例
羅富國師範專科學校刊第三期 (插印本), 75-27

Luo Kanglie 羅慷烈 Yuanqu sanbai shou jian 元曲三百首箋.
香港. 龍門書店. 1967年十月初版.

Luo Xintian 羅莘田 'Caochuang Tang Song Jin Yuan ci yun pu'
草創唐宋元詞韻譜. 詞學季刊. I-2 1933.8, 207

Luo Zongxin 羅宗信 (Yuan).

Ma jiugao ci see Lu Qian, Ma jiugao ci.

Ma Qixu 馬其昶 (1854-1929) Baorun xuan wenji 抱潤軒文集.
The reference is according to Qingdai beizhuan wen
tongjian, 184.

Ma Zuchang 馬祖常 (1279-1338).

Mei Yingyun 梅應暉 Cidiao yu daqu 詞調與大曲. 九德. 新亞研究
比. 同 I+年十月初版

Meng Changjun 孟嘗君 (Han)

Mengliang lu 夢梁錄. 受自牧 in Dongjing menghua lu.

Meng Siming 蒙思明 Yuandai shehui jieji zhidu 元代社會階級制度. 香港. 龍門. 1967 (據民國27年北平哈佛燕京學社版影印)

Mengzi zhengyi 孟子正義 [補注] 孫奭著. 北京. 中華書局. 1962 第三次印刷 (1957年初版)

Ming (dynasty) 明 1368 - 1644

Nanju yanjiu 南劇六十種曲 博韻俗典 綜語方言研究. 黃麗處. 台北. 商務印書館. 人人文庫. 特222.

Nanshi 南史 ESWS ed.

Nantong xian jinshi zhi 南通縣金石志. 顧燮光撰. *preface dated* 民國三十七年九月.

Ouyang Xiu 歐陽修 (1007-1072) Liuyi ci 六一詞 Song liushi mingjia ci. ed.

Ouyang Xiu 歐陽修 (1007-1072) Ouyang wenzhong gong ji 歐陽文忠公集. 台北. 商務印書館. 民國五十六年三月台一版.

Ouyang Xuan 歐陽玄 (1283-1357) 'Guan gong shendao bei' 貫公神道碑 in 圭齋文集, S8CK. 初. (卷9, 19a-23a)

Pan Zuyin 潘祖蔭 Pangxi zhai cangshu ji 滂喜齋藏書記 書目叢編. 台北. 廣文書局. 民國五十六年七月初版 (影印民國十三年慎初堂本)

Peiwen yunfu 索引本佩文韻府. 台北. 商務印書館. 民國五十五年台一版. 五十六年再版 (二十六年初版).

'Pipa ji' 琵琶記. 高明 (1310-1380) in *vol. I of* 毛晉編六十種曲. 北京. 文學古籍. 1955年. 十二冊.

Ping baishi ciji 宋元以來評白石詞輯 see Baishi ciping.

Pucha shanchang 蒲察善長 (Yuan).

Pu. Jiangqing wenlu 浦江清文錄. 呂叔湘編集. 北京. 人民文學. 1958年.

Qi 齊 (dynasty) (479 - 502)

Qidong yeyu 齊東野語. 周密撰. JDES ed.

Qiandao linan zhi 乾道臨安志 等五種. 大陸各相文獻叢刊第一集. 第三冊. 台北. 世界書局. 五十二年五月.

Qianjia shi 明解增和千家詩註一卷. 謝枋得 (宋) 註. 明鈔本.

Peking Library microfilm.

Qian Mu 錢穆 Song Ming lixue gaishu 宋明理學概述. 現代國民基本知識叢書第一輯. 台北. 中華文化. 民國四十二年六月初版. 五十年三月三版.

Qian Nanyang 錢南揚 Song Yuan xiwen jiyi 宋元戲文輯佚. 上海. 古典文學. 1956. 12

Qiao Ji 喬吉 (-1345).

Qin Guan 秦觀 (1049-1100).

Qing 清 (dynasty) (1644-1911)

Qingdai beizhuan wen tongjian 清代碑傳文通檢, 陳乃乾編.

北京中華書局, 1959.2.

Qingdai cangshu jia kao 清代藏書家攷, 洪有聲·袁同礼等編著.

香港中山圖書公司, 1972.12 港初版.

Qinglou ji see Xia Tingzhi, Qinglou ji.

Qiu Chuji 邱處機 (1148-1227).

Qiu Qionsun 丘琼荪 Baishi daoren gequ tongkao 白石道人歌曲通攷, 中國音樂研究所叢刊, 北京, 音樂, 1959年.

Qu Duiyuan and Zhou Ziyi 瞿蜕園·周紫宜 Xueshi qianshuo 學詩淺說, 香港, 上海書局, 1961年.

Quan Han Sanguo Jin Nanbei chao shi 全漢三國晉南北朝詩.

丁福保編, 北京中華書局, 1959年, 二冊.

'Quan shanggu wen' 全上古文 in 全上古三代秦漢三國文. 廣雅書局, 光緒丁亥 (1887)

Quan Songci 全宋詞, 唐圭璋編, 北京, 中華書局, 1965.6 五冊.

Quan Tangshi 全唐詩, 中華書局北京, 1960. 十冊.

Quan Tang shihua 全唐詩話, 尤袤 (1127-1194) 上海, 商務印書館, 1936.12. CSJC ed.

Quan Yuan sanqu see Sui Shusen, Quan Yuan sanqu.

Renben The reference is to Ren Zhongmin's edition of the Yangchun baixue.

Ren Fang 任昉 (460-508).

Ren Erbei 任二北 (= Ren Zhongmin) Dunhuang qu chutan 敦煌曲初探, 上海, 文藝聯合, 1954.11.

Ren Nuo 任讷 see Ren Zhongmin.

Ren Zhongmin 任中敏 Quxie 曲譜, Sangucongkan ed.

Ren Zhongmin 任中敏 Dunhuang qu jiaolu 敦煌曲校錄, 中國戲曲理論叢書, 1955.5. 上海文藝聯合出版社.

Ren Zhongmin, Renben see Ren Zhongmin, Yangchun baixue.

Ren Zhongmin 任中敏 Sanqu gailun 散曲概論, Sangu congkan ed.

Ren Zhongmin 任中敏 Tangxi shuyao, see Tangxi shuyao.

Ren Zhongmin 任中敏 Yangchun baixue 陽春白雪, Sangu congkan ed.

Ruan Yuan 阮元 (1764-1849) Tianyi ge shumu 天一閣書目

文選樓, 嘉慶, 1808.

Sadula 薩都刺 (1308-?).

Sa Tianxi shiji 薩天錫詩集, 薩都刺 (1308-?)

SBCK, chu.

Sanqu congkan 散曲叢刊, 任中敏, 上海, 中華書局, 1931年, 二十八冊.

Shansi 賤思 (Yuan).

Shao Yong 邵雍 Huangji jingshi 皇極經世. 道藏, 太玄部.
上海.商務印書館. 1925-26

Shao Yong 邵雍 Yichuanrang ji 伊川壘集
SBCK, chu.

Shen Deqian 沈德潛 (1673-1769) Gushi yuan 古詩源.
北京.中華書局. 1963年.

Shen Deqian 沈德潛 (1673-1769) Tangshi biecai 唐詩別裁
香港.商務印書館. 1961-9 港重印版.

Shen Jiji 沈既濟 (Tang).

Shen Jing 沈璟 (1553-1610).

Shen Quanqi 沈佺期 (-729).

Shen Xiong 沈雄.

Shen Yue 沈約 (441-513).

Shen Zhibai 沈知白 'Zhongguo yinyue, shige yu hesheng'
中國音樂詩歌與和聲 音樂研究 1958.3, 26-44.

Sheng Ruzi 盛如梓 Shuzhai laoxue congkan 疎齋老學叢談.
筆記小說大觀第四輯. 上海.進步書局輯.

Shiji 史記 ESWS ed.

Shi jizhuan 詩集傳. 朱喜 (1130-1200) 集註. 香港.中華書局. 1961-2 版.
1973年2月重印

Shijuan ben 十卷本 The reference is to a manuscript of the
Yangchun baixue probably kept in Nanking Library.

Shilun guangji 纂圖增類群書類要 李林廣記. 故宮博物院藏. 元本. *microfilm*.

Shi Ming 佚名 'Citong (lunyun)' 詞通 (論韻)

詞學季刊 2, 1933, 131-144.

Shishi qigu lue 釋氏稽古略. (覺岸撰 元刻本)

Peking Library *microfilm*.

Shishuo xinyu 世說新語 (宋劉義慶撰 (459-464)

: SBCK, chu.

Shi Tianni 史天倪 (Yuan).

Shi Tianze 史天澤 (1202-1275).

Shizi lin biele 獅子林別錄. 惟則 (元) Yuanshi xuan 初. 十

Shoushan ge cengshu 民國十一年.

Shu Menglan 舒夢蘭 Cizhun 詞準. 台南. 1970年

Shuzhai laoxue see Sheng Ruzi, Shuzhai laoxue.

Shuihu zhuan 水滸傳. 施耐庵羅貫中. 中華書局. 1965.6. 香港再版

Shuoji ben The reference is to an edition used for collating
the Qinglou ji.

Sibu congkan shulu 四部叢刊書錄 SBCK ed.

Siku quanshu zongmu 四庫全書總目 台北. 藝文印書館. 民國五十八年三月
三版

Song Ci 宋詞 'Yangju' 楊劇以華東戲曲劇種介紹第一集. 華東戲曲研究院
編輯. 上海. 新文艺. 1955年六月. 32-45.

Song liushi mingjia ci 宋六十名家詞. 國學基本叢書. 台北. 商務印書館.
民國四十五年四月台初版.

Songshi 宋史 ESWS ed.

Songshi jishi 宋詩紀事. 乾隆十一年(1746).

Song Yu 宋玉. Dui Chuwang wen 對楚王問 in Quan Shanggu wen.

Song Yuan xue'an 宋元學案. 黃宗羲著 (1610-1695) 上海. 商務印書館.
民國十八年十月初版 = 二十三年七月再版. 謄有文庫本.

Song Zhihuang 宋志黃 "Song Yuan zhi nanxi" 宋元之南戲
安徽大學月刊 I-2, 1-17.

Song Zhiwen 宋之問 (-712).

Su dongpo ji, see Su Shi, Su dongpo ji.

Su Jiong 蘇迥 (Song).

Suju qudiao jieshao 蘇劇曲調介紹. 江蘇省音樂工作組編. 南京.
江蘇文艺. 1955.10 第一版. 1959.12 南京第三次印刷

Su Shi 蘇軾 (1036-1101) Dongpo ci 東坡詞 Song liushi mingjia
ci ed.

Su Shi 蘇軾 (1036-1101) Su dongpo ji 蘇東坡集. 國學基本叢書. 台北.
商務印書館. 1967年. 六冊

Su Tianjue 蘇天爵 (1294-1352) Ciqi wengao 滋溪文藁
適園叢書. Shiyuan congshu.

Su Xuelin 蘇雪林 Liao Jin Yuan wenxue 歷金元文學. 人人文學.
台北. 商務印書館. 民國五十八年台一版.

Suibien The reference is to the Yangchun baixue prepared by
Sui Shusen.

Sui Shusen 隋樹森. 'Zauming wenti' 閩於元人散曲作者主名的一些
問題. 文學遺產增刊. 九輯. 北京. 中華書局. 1962.6.

Sui Shusen 隋樹森 Quan Yuan sanqu 全元散曲. 北京. 中華書局. 1964年.

Sui Shusen 隋樹森 Xinjiao jiujuan ben Yangchun baixue
新校九卷本陽春白雪. 北京. 中華書局. 1957.11 第一版. 1958.2 第二次印刷.

Sui Shusen 隋樹森. Yichan houji 9卷本 '陽春白雪' 校訂記.
文學遺產 1955.12.4

Sui Yangdi 隋煬帝。

Sun Kaidi 孫楷第 Yuan qujia kaolue 元曲家攷略。中國戲曲理論叢書。上海。上卷。1953.3。續編：文學評論 1959-4-8, 1961.2, 1963-2-4-5-10。文學研究 1958-2-6

Sun Kaidi 孫楷第 Zhongguo tongsu xiaoshuo shumu 中國通俗小說書目。北京。作家。1957-1。

Sun Kekuan 孫克寬 'Menggu chuqi' 蒙古初期軍略與金之崩潰 in Sun Kekuan, Yuandai han wenhua, 1-83.

Sun Kekuan 孫克寬 Menggu hanjun 蒙古漢軍及漢文化研究。台北。文星書店。民國47年。

Sun Kekuan 孫克寬 'Yuanchu dongping xingxue kao' 元初東平興學攷 in Sun Kekuan, Yuandai han wenhua ¹⁰⁹⁻¹³⁸.

Sun Kekuan 孫克寬 Yuandai han wenhuazhi huodong 元代漢文化之活動。台北。中華書局。民國五十七年九月。

Sun Kekuan 孫克寬 'Zhanran jushi' 湛然居士集中的中原儒士初攷。大陸雜誌。1956-12, 182-6。

Taihe zhengyin pu see Zhu Quan, Taihe zhengyin pu.

Tai ping yuefu see Yang Chaoying, Tai ping yuefu.

Taiwan gongcang shanben shumu shuming suoyin 台灣公藏善本書目書名索引。台北。國立中央圖書館編輯。民國六十年六月初版。

Taixia quyu 太霞曲語。(明顧曲敬人撰。Li Xin 新曲苑, 第一冊, 182-189.

'Tai shen waizhuan' 太奘外傳。 in Tang Song chuanqi ji.

Tan Peimo 譚丕模 'Song Yuan Ming sixiang' 宋元明思想的流別及其演變過程。清華週刊。1934-6-42。

Tan Zhengbi 譚正璧 Huaben yu guju 話本與古劇。上海1956年。1957年第二次印刷。

Tan Zhengbi 譚正璧 Yuanqu liu dajia luezhuan 元曲六大案略傳。上海。古典。

Tang Guizhang 唐圭璋 Quan Songci 全宋詞。北京。中華書局。1956年五冊。1957年。

Tang Guizhang 唐圭璋 'Quan Songci bianji fanli' 全宋詞編輯凡例。韻學季刊。I.3. 1933. 197-205; I.4, 191-205。

Tangshi biecai see Shen Deqian, Tangshi biecai.

Tangshi jishi 唐詩紀事。

SBCK ed.

Tangshi xuan pingshi 唐詩選評釋。香港。商務印書館。1958-6。港第一版。

Tang Song chuanqi ji 唐宋傳奇集。魯迅校錄。北京。文學古籍。1956年。

'Tangxi shuyao' 唐戲述要。任=北。文學遺產。增刊。一輯。1957年。北京。

- Tao Hongjing 陶宏景 (452-536).
- Tao yuanming ji see Tao Qian, Tao yuanming ji.
- Tao Qian 陶潛 (365-427) Tao yuanming ji 陶淵明集. 北京.
作家, 1956年.
- Tao Zongyi 陶宗儀 Chuogeng lu 輟耕錄. ,CSJC ed.
- Tianlai ji zhiyi 天籟集摭遺 (inaccessible).
- Tian Rucheng 田汝成 Xihu youlan zhi 西湖遊覽志. 北京. 中華書局.
1958.10
- Tian Rucheng 田汝成 Xihu youlan zhi yu 西湖遊覽志餘. 北京.
中華書局. 1958年第一版. 1960年第二次印刷.
- Tianyi ge cangshu kao 天一閣藏書攷. 金陵大學中國文化研究所叢刊.
甲種. 南京. 中國文化研究所. 民國二十一年九月初版.
- Tianyi ge shumu see Ruan Yuan, Tianyi ge shumu.
- Tianyi ge xiancun shumu 天一閣現存書目. 薛福成. 光緒己丑(1899)
- Wan Shu 萬樹 Cilü 詞律. 增補詞學叢書. 第一集. 台北. 世界書局.
民國五十七年十一月三版. 二冊.
- Wang Bo 王勃 (648-675) Wangzian ji 王子安集
SBCK, chu.
- Wang Guangqi 王光祈 Zhongguo yinyue shi 中國音樂史. 中華百科
叢書. 上海. 中華書局. 民國二十三年九月. 二冊.
- Wang Guowei 王國維 Renjian cihua 人間詞話. in 蕙風詞話. 况
周頤著, 人間詞話, 王國維著. 孫詒謨注. 王幼安校訂. 香港. 商務. 1961.8.
- Wang Guowei 王國維 Song Yuan xiqu shi 宋元戲曲史. 國學小叢書.
民國四年初版. 二十三年國難後第三版.
- Wang Jide 王馬冀德 (-4623) 'Qulü' 曲律. 中國古典戲曲論著集成. 四.
北京. 中國戲劇. 1959.8.
- Wang Jingchang 汪經畧 Quxue lishi 曲學例釋. 台北. 中華書局.
民國五十一年.
- Wang Kaiyun 王闓運 (1832-1916) Badai shixuan 八代詩選.
(inaccessible).
- Wang Li 王力 Hanyu shilü xue 漢語詩律學. 上海. 新知識. 1958年.
- Wang Li 王力 Hanyu yinyun xue 漢語音韻學. 北京. 中華書局. 1956.7.
- Wang Qinxi 王琴希 'Songci' 宋詞上去聲字與戲曲關係及四
聲體攷證. 文史 II, 1963.4, 139-162.
- Wang Sen 汪森 (1653-1726).
- Wang Wei 王維 (699-759) Wang youcheng ji 王右丞集箋注.
趙殿成等注. 北京. 中華書局. 1961年. 二冊.

Wang Weizhi 王倬之

Wang Yui 王惲 (1227-1304).

Wang Zhe 王嘉 (Song).

Wang Zhonglin 王忠林 Zhongguo wenxue zhi shenglü yanjiu

中國文學之聲律研究。台灣省立師範大學國文研究所叢書第二種民國卅七年。附
Weihang jitan 華航紀談。(宋)蔣澤撰。說郛。卷七。

Wei Jiangong 魏建功 'Yuandai banyan nansong xiwende chang-nian shengqiang' 元代摭演南宋戲文的唱念聲腔。中央日報 1937.6.20.

Wei Liangfu 魏良輔 (曲律)。中國古典戲曲論著集成。中國戲劇出版社。北京。1957年。第五冊。

Wei Ze 惟則 Shizi lin bielu 獅子林別錄 Yuanshi xuan, 初生。

Wen Chuan 文川 'Tan Ma Zhiyuan' 談馬致遠《秋思》的藝術構思。
文學遺產 1960.4.3, 307

Wen Tingyun 溫庭筠 (Tang) Wen tingyun shiji 溫庭筠詩集
SBCK ed.

Wenxuan 文選。蕭統選。李善注。香港。1960年8月重印(1936年2月初版)

Wulin Yin 武林隱

Wu Mei 吳梅 Cixue tonglun 詞學通論。萬有文庫第一集第一種。國學
小叢書。上海。商務印書館。民國二十一年十月。

Wu Mei 吳梅 Zhongguo xiqu gailun 中國戲曲概論。陳乃乾校閱。香港。
太平書局。1964.8.

Wu Qian 吳潛 (1262) Lüzhai xiansheng shiyu 履齋先生詩餘一卷。
續集一卷。別集=卷。 Jiangcun congshu ed.

Wu Renqing 吳仁卿 (元)

Wu Wenying 吳文英。(Song) Mengchuang ciji 夢窗詞集一卷。
補遺一卷。 Jiangcun congshu ed.

Wu Zeyu 吳則虞 'Shi tan zhugong diao' 試談諸宮調的幾個
問題。文學遺產增刊。五輯。北京。作家。1957年。

Xihu zhinan 增訂西湖遊覽指南。保珂編纂。上海。商務印書館。
民國三年七月初版。

Xixiang ji sizhong yuepu xuan 西廂記四種樂譜選曲。
楊蔭瀏·曹安和 譯譜。北京。音樂。1962年1月。

Xia Chengtao 夏承燾 'Cidiao yueli' 詞調約例一說犯調
文史。II. 1963.4. 163-167

Xia Chengtao 夏承燾 Tang Song ci luncong 唐宋词論叢。
上海。古典文學。1956年。

- Xia Chengtao 夏承燾 'Tang Song ci zishengzhi yanbian' 唐宋詞
字聲之演變 in Xia Chengtao, Tang Song
ci luncong, 53 ff.
- Xia Chengtao 夏承燾 'Yangshang zuo qu' 陽上作去, 「入派三聲」說
in Xia Chengtao, Tang Song ci luncong, 8 ff.
- Xia Chengtao 夏承燾 'Yuan Ming jia ciji xu' 元明家詞輯序.
in 文瀾學報 2-1. 1936.8 p.2.
- Xia Pingzhi 夏庭芝 Qinglou ji 清樓集. 中國古典戲曲論著集成. 第一冊.
北京. 中國戲劇. 1959年. 1960.2 第二次印刷.
- Xianyu biren 鮮于必仁
- Xianyu boji 鮮于伯 (=Xianyu Shu 鮮于樞) (1256-1301)
- Xiang Wei 相威 (1241-1284).
- Xiaoling leiiji 元九十五家小令類輯. 曲學叢書第一集. 第一冊. 台北. 世界
書局. 民國五十五年四月再版.
- Xiao Qiqing 蕭啟慶 Xiyuren yu Yuanchu zhengzhi 西域人與元初政治.
台北. 民國五十五年六月初版.
- Xiaoshan yuefu see Xu Wei, Xiaoshan yuefu.
- Xiaoshuo ciyu huishi 小說詞語匯釋. 台北. 中華書局. 民國五十七年十二月.
台一版. (no author indicated; presumably 陸澹安).
- Xin quyuan 新曲苑. 任中敏編. 中國學叢書. 台北. 中華書局. 民國
五十九年八月台一版.
- Xin Tangshu 新唐書 ESWS ed.
- Xuben The reference is to the shijuanben as edited in
a 'facsimile' edition by Xu Naichang 徐乃昌.
- Xu Lugui bu 續錄鬼籍. 賈仲明撰. See Zhong Sicheng, Lugui bu.
- Xie Tiao 謝朓 (464-499).
- Xin Jiakuan 辛稼軒 (=Xin Qiji 辛棄疾) (1140-1207).
- Xu Naichang 徐乃昌 Yangchun baixue 陽春白雪. 蕩有文庫.
上海. 上海. 民國二十五年三月初版.
- Xu Pingfang 徐莘芳 'Songdaide zaju diaozhuan' 宋代的雜
劇雕磚. 文物 1960.5, 40-42
- Xu Shiyong 許世瑛 'Lun Yuan Zhen lianchang gongci yongyun'
論元稹連昌宮詞用韻. 文史哲學報. 15. 1966.8. 397-406.
- Xu Wei 徐渭 (1521-1593) Jiubian nan jiugong mulu
舊編南九宮目錄一卷. in 曲苑. 陳乃乾. 1921.
- Xu Wei 徐渭 (1521-1593) Nanci xulu 南詞敘錄. 中國古典戲曲
論著集成. 第三冊. 北京. 中國戲劇. 1959.7.
- Xu Wei 徐渭 (1521-1593) Xiaoshan yuefu 小山樂府. 張可久撰.
Peking Library microfilm. 鈔本=冊.
- Xu Zaisi 徐再思 (Yuan).

Xuanhe yishi 新刊大宋宣和遺事. 上海. 中國古典文學. 1954. 11.

Xue Liruo 薛礪茗 Songci tonglun 宋詞通論. 香港. 中文書局. 1960. 5.

Yan Dunyi 嚴敦易 Yuanju zhenyi 元劇斟疑. 北京. 中華書局. 1960年
第一版. 1962年第二次印刷. = 冊.

Yan Kejun 嚴可均 see Quan shanggu.

Yan Ling 嚴陵 (Han)

Yannan zhiyan 燕南芝菴 Changlun 唱論. 中國古典戲曲論叢集成.
第一冊. 北京. 中國戲劇. 1959年.

Yan Shi 嚴實 (1182-1240).

Yang Chaoying 楊朝英 Taiping yuefu 朝野新聲太平樂府.
台北. 世界書局. 民國五十年.

If no note is added reference is to this edition.

Yang Chaoying 楊朝英 Taiping yuefu 朝野新聲太平樂府. 北京.
文學古籍. 1955. 1. 根據商務印書館紙版重印.

Yang Chaoying 楊朝英 Yangchun baixue 新校九卷本陽春白雪.
楊朝英撰. 隋樹森校訂. 北京. 中華書局. 1957. 11. 第一版. 1958. 2 第二次印刷.

If no note is added reference is to this edition.

Yangchun baixue Reference is to Yang Chaoying, Yangchun
baixue.

Yang Fei waizhuan 楊妃外傳, see Tang Song chuanqi ji,
juan7, 252 ff..

Yang Huan 楊奐 (1186-1255).

Yang Ji 楊基 Meian ji 眉菴集 SBCK, 三編. (Yuan)

Yang Wanli 楊萬里 (1127-1206) Chengzhai ji 誠齋集.
SBCK, chu.

Yang Weizhen 楊維禎 (1296-1370) Dong weizi wenji 東維子
文集 SBCK, chu.

Yang Yinliu and Yin Falu 楊蔭瀏·蔭法魯 Song Jiang baishi
宋姜白石創作歌曲研究. 北京. 音樂. 1957年.
(中央音樂學院民族音樂研究所叢刊).

Yang Yinliu 楊蔭瀏 Zhongguo yinyue shigang 中國音樂史綱.
萬籟天音樂理論叢書. 上海. 1952年初版. 1953年第二版.

Yangzhou qingqu xuan 揚州清曲選. 揚州市文聯編. 江蘇人民出版社.

Yang Zai 楊載 (1271-1323).

Yao Congwu 姚從吾 'Hubilie' 忽必烈對於漢文化態度的分析
大陸雜誌. XI, 1955, 22-32.

Yao Congwu 姚從吾 'Jin Yuan quanzhen jiao' 金元全真教的
民族思想與救世思想 in Yao Congwu, Dongbei shi

luncang, vol. II, 175-204. 東北史論叢, 姚從吾,
正中書局, 四十八年。

Yao Hua 姚華: 茫父遺稿與邵伯綱論詞用四聲書
詞學季刊 II-1, 1934, 132-3

Yao Sui 姚燧 Muan ji 牧庵集 SBCK ed., chu

Ye Dehui 葉德輝 Shulin qinghua 書林清話 (附書林餘話) 北京,
中華書局, 1957-1 第一版, 1959-12 第二次印刷

Ye Dejun 葉德均 Song Yuan Ming jiangchang wenxue
宋元明講唱文學, 上海·古典文學, 1957-1 新一版

Ye Dingyi 葉鼎彝 'Yuanren qudiao shuoyuan' 元人曲調溯源。
師大月刊第 30 期, 259-289.

Yeli chucui 耶律楚材 (Yuan).

Yichan houji see Sui Shusen, Yichan houji.

Yin Tinggao 尹廷高 (Yuan) Yujing qiaochang 玉井樵唱。
SKQSZB, chu.

Yinyue shiliao, see Zhongguo gudai yinyue shiliao jiyao.

Yinyue shumu see Zhongguo gudai yinyue shumu chugao.

Yongxi yuefu 雍熙樂府 SBCK, xubian 續編。

Youjun (guane) 右軍觀我 (Wang Xizhi 王羲之) (303-379)

You Liang 友諒 Gudian shiwen yendu suibi 古典詩文研讀隨筆
香港·上海書局, 1967-4 再版。

Yu Ji 虞集 (1272-1348).

Yu Jianwu 庾肩吾 (487-551).

Yuan Guofan 袁國藩 'Dongping Yan Shi' 東平嚴實幕府人物
與學政, 大陸雜誌 263, 1963-12.

Yuan Haowen 元好問 (1190-1257).

Yuan Jue 袁桷 (1266-1327).

Yuan qujia kaolue, see Sun Kaidi, Yuan qujia kaolue.

Yuanqu liu dajia luezhuan see Tan Zhengbi, Yuanqu liu dajia
luezhuan.

Yuanqu xuan 元曲選 臧晉叔編, 北京·中華書局, 1958 年第一版, 1961 年
第二次印刷, 四冊

Yuanqu xuan waibian 元曲選外編, 隋樹森, 北京·中華書局, 1959 年,
二冊。

Yuanren zaju gouchen 元人雜劇鈞沉, 曲學叢書第一集, 第五冊, 台北,
世界書局, 民國五十三年九月再版, (根據上海·古典文學, 1957 年版重印)。
[no author indicated; presumably 孫詒寧.]

Yuanshi 元史 ESWS ed.

Yuanshi xuan 元詩選 microfilm of a copy held in Kyōto
University Library (康熙間刊本)

Yuan Zhen 元稹 (779-831) Yuanshi changqing ji 元氏長慶集。

Yuefu qunzhu 樂府群珠, preface by Lu Qian 盧前. 曲學叢書.
第二集. 台北. 世界書局. 民國五十年四月.

Yuefu qunzhu 樂府羣珠. 明鈔本. 四冊.

Peking Library microfilm.

Zeng Yingjing 曾影靖 'Xiaoshan mengfu' 小山夢符樂府箋論.
香港大學中文學會. 東方. 第二十期. 抽印本. 一九六八年三月稿.

Zhan Antai 詹安泰 'Lun jituo' 論寄託
詞學季刊. 五. 3. 11-25

Zhang Ciqing 張次青 'Dunhuang qu jiaoyi bu' 敦煌曲校謄補
文學遺產增刊. 第五輯. 297-317.

Zhang Jing 張敬 'Nanqu liantao shuli' 南曲聯套述例.
文史哲學報. 15. 1966. 345-395.

Zhang Lide 張立德 Li Bai yanjiu 李白研究. 香港. 學林書店. 1957. 2.

Zhang Muzhi 章牧之 (Song).

Zhang Shibin 張世彬 'Lun Songci' 論宋詞之四聲陰陽.
in New Asia Life, IV. 5.

Zhang Shibin 張世彬 'Lun Tang Songci' 論唐宋詞字聲之演變
新亞書院學術年刊. 1967. 9. 第九期抽印本. 95-141.

Zhang Shoushi 張瘦石 'Ciqu gongdiao yu yuelü' 詞曲宮調與樂律
南大中文學報. I. 3 1964. 151-176.

Zhang Wuzi 張武子.

Zhang Xiang 張相. 詩詞曲話特匯釋. 中華書局. 1962. 3 港初版.

Zhang Xiaoshan Xiaoling 張小山. 小令 in YHY.

Zhang Yan 張炎 (1248-?), Shanzhong baiyun 山中白雲

Jiangcun congshu ed.

Zhang Yanghao 張養浩 (1269-1329) Yunzhuang yuefu 雲莊樂府
in YHY.

Zhang Yanghao 張養浩 (1269-1329) Zhang Wenzhong gongji
張文忠公集. 台北中央圖書館藏. 元刊本. Microfilm.

Zhang Zhihan 張之翰

Zhang Zhu 張翥 (1287-1368) Duiyan ci 蝶巖詞, Jiangcun congshu ed.

Zhao Cuiyu see Zhao Wenli.

Zhao Hua 趙華 'Guanyu qukou' 關於元朝從事農業耕作的
'驅口'之身分問題. 史學月刊. 1957. 8. 13-18.

Zhao Jingshen 趙景深 'Bei Songde zaju diaozhuan' 北宋的
雜劇雕磚 in Zhao Jingshen, Xiqubitan 戲曲筆談.
北京. 中華書局. 1962. 11. 237-242.

Zhao Jingshen 趙景深 Dugu xiaojizhi 讀曲小記. 北京. 1959. 7.
148-165.

- Zhao Jingshen 趙景深 'Tianbao yishi zhugong diao jiyi'
天寶遺事諸宮調輯逸. 學府月刊 III 1940.4. 125-155.
- Zhao Jingshen 趙景深 Yuan Ming nanxi kaolue 元明南戲攷略.
北京. 1958年
- Zhao Lingzhi 趙令時 (1051-1107) Houjing lu 侯鯖錄. 八卷. 明刻本.
Peking library microfilm.
- Zhao Ruyu 趙汝愚 .
- Zhao Tai 趙葵 'Danhuang' 教煌舞鏡殘快探微. 冊府. 1963.3. 133-141.
- Zhao Tianxi 趙天錫 (1191-1240)
- Zhao Wanli 趙萬里 'Guan Hanqing' 關漢卿史料新得
關漢卿研究論文集 成香港. 1969.5.15. 85-87
- Zhao Wanli 趙萬里 'Sanqude lishi guan' 散曲的歷史觀. 文學 II. 6.
1934.6.1. 1135-41.
- Zhao Wenli 趙聞禮 (Song) Yangchun baixue ji 陽春白雪集.
SB8Y.
- Zheng Qian 鄭騫 Cong shi dao qu 從詩到曲. 文學叢書. 科學出版社.
preface dated 民國五十年八月.
- Zheng Zhenduo 鄭振鐸 'Ba Yangchun baixue' 跋嘉靖本蒙文陽春
白雪. in 鄭振鐸. 中國文學研究. 836-840
- Zheng Zhenduo 鄭振鐸 Chatu ben Zhongguo wenxue shi
柘國本中國文學史. 北京. 1957.10. 文學古籍. 二冊.
- Zheng Zhenduo 鄭振鐸 'Cilin zhaiyan' 詞林摘艷裡的戲劇作家
及散曲作家攷 in 鄭振鐸. 中國文學研究. 640-752.
- Zheng Zhenduo 鄭振鐸 'Shengshi xinsheng yu Cilin zhaiyan'
盛世新聲與詞林摘艷 in 鄭振鐸. 中國文學研究. 971-1005.
- Zheng Zhenduo 鄭振鐸 'Song Jin Yuan zhugongdiao kao'
宋金元諸宮調攷. 燕京大學文學年報第一期. 1922年. 北京. 抽印本.
- Zheng Zhenduo 鄭振鐸 Zhongguo su wenxue shi 中國俗文學史. 北京.
文學古籍. 1957年.
- Zheng Zhenduo 鄭振鐸 Zhongguo wenxue shi 中國文學史.
Pu-she Publishing Co., Peiping, 1932 (reference from
Yang, Social Background, 331).
- Zheng Zhenduo 鄭振鐸 Zhongguo wenxue yanjiu 中國文學研究.
北京. 作家. 1957.12.
- Zhi Yong 智永 (陳 557-589).
- Zhizheng zhiji 至正直記 see Jingzhai zhizheng zhiji,
- Zhongguo cangshujia kaolue 中國藏書家攷略. 楊立誠. 金步瀛
合編. 杭州. 民國十八年四月初版.
- Zhongguo gudai yinyue shiliao jiyao 中國古代音樂史料輯要.
第一輯. 北京. 中華書局影印. 1962年.

Zhongguo gudai yinyue shumu chugao 中国古代音樂書目初稿。

北京. 音樂. 1961.7 第一版. 1962.7 第一次印刷.

Zhongguo sixiang tongshi 中国思想通史. [第四卷] 侯外廬主編.

北京. 人民. 上册1959年 下册1960年.

Zhongguo wenxue daci dian 中国文学大辞典. 譚正璧編纂.

上海. 光明書局. 民国23年12月初.

Zhongguo yinyue shi cankao tupian 中国音樂史參考圖片. 第五輯.

北京. 音樂. 1955年.

Zhong Sicheng 鍾嗣成 (Yuan) · 賈仲明撰. 錄鬼簿新校注.

馬廉校注. 北京. 1957年文学古籍.

Zhongwen daxue 中文大學校外進修課. A series of five cassette recordings of poetry, chanted in Mandarin and Cantonese. HONGKONG, n.d..

Zhongyang tushuguan shanben shumu 國立中央圖書館善本書目.

增訂本. 台北. 民國五十六年二月初版.

Zhongyuan yinyun see Zhou Deqing, Zhongyuan yinyun.

Zhou Bangyan 周邦彦 (1056-1121) Pianyu ci 片玉詞.

Song liushi mingjia ci ed.

Zhou Deqing 周德清 Zhongyuan yinyun 中原音韻. 中国古典戲曲論著集成. 北京. 中国戲劇. 1957.

Zhou Fagao 周法高 'Shuo pingce' 說平仄, 歷史研究 XIII. 1948, 153-162.

Zhou Guocan 周國燦 'Lun cide bense' 論詞的本色及其一般表現法. 中國語文學報工. 1959年12月. 卷1-26.

Zhou Mi 周密 (1232-1298) Wulin jiushi 武林舊事, in Dongjing menghua lu.

Zhou Xiangyan 周香巖.

Zhou Yibai 周賚白 Changlun zhushi see Changlun zhushi.

Zhou Yibai 周賚白 Xiqu yanchang 戲曲演唱論著輯釋.

北京. 中国戲劇. 1962年.

Zhou Zhenfu 周振甫 Shici lihua 詩詞例話. 北京. 中国青年. 1962年.

Zhou Zhongbin 周仲彬.

Zhu Dongrun 朱東潤 Zhongguo wenxue piping shi dagang 中国文学批評史大綱. 建文書局. 1959年1月.

Zhuge Liang 諸葛亮 (181-234).

Zhu Guangqian 朱光潛 'Zhongguo shizhong sishengde fenxi' 中国詩中四聲的分析. 文学. 四. 1, (1937.1), 26-36.

Zhu Juyi 朱居易 Yuanju suyu fangyan lishi 元劇俗語方言例釋.

台北. 商務印書館. 民國五十六年十一月. 白一版.

Zhuo shihua (宋周紫芝) 四川學海. 台北. 新興書局. 民國五十八年.
竹坡詩話

- Zhu Qianzhi 朱謙之 Zhongguo yinyue wenxue shi
 中國音樂文學史. 上海, 商務印書館. 民國二十四年十月.
- Zhu Quan 朱權 (1448) Taihe zhengyin pu 太和正音譜. 中國古典戲曲論著
- Zhu Xi Shi jizhuan see Shi jizhuan. | 集成. 第3冊. 北京, 中國戲劇. 1959年.
- Zhu Yizun 朱彝尊 (1629-1709) Cizong 詞綜. 增補詞學叢書第一集.
 民國五十七年十一月三版. 台北, 世界書局. 二冊.
- Zhu Zhaonian 祝肇年 'Gudian xiqu' 重視對古典戲曲理論的研究.
 文學遺產增刊八輯. 北京, 中華書局. 年 95-106.
- Zhuangzi see Zhuangzi jishi.
- Zhuangzi jishi 莊子集釋. 北京, 中華書局. 1961年. (郭慶藩 ed.)
- Zhuangzi neipian 莊子內篇繹解和批判. 閻錫著. 北京, 中華書局. 1961年.
- Zhuo Cun 拙存 'Du Fu ruizhegu ci kao' 杜甫瑞麟鴛鴦歌.
 文史 II. 1963. 4. 170
- Zu Sundeng 祖孫登

- Abe Takeo 安部健夫 'Gendai Chishikijin to kakyo' 元代知識人と科擧。史林: 42.6, 1959.9, 885-924.
- Ajia rekishi jiten アジア歴史事典, 第五卷, 東京, 平凡社, 1960年
- Aoki Masaru 青木正兒 'Gen Min no bungaku shisō' 元明の文学思想。青木正兒全集, 第一卷, 東京, 春秋社, 昭和四四年十二月, 86-102.
- Aoki Masaru 青木正兒 'Shikaku no chōtanku' 詞格の長短句究遠の原因に就て。支那学, Ⅲ・9, 大正十三年九月。
- Aoki Masaru zenshū 青木正兒全集 第一卷, 東京, 春秋社, 昭和四五年七月, 466-472, 「北曲の遺響」
- Chūgoku gakugei daijiten 中国学芸大辞典, 近藤杏著, 近藤春雄校訂者, 東京, 有明書房, 昭和四十四年第九版(十一年初版)
- Gozan bungaku shinshū 五山文学新集, 王村竹二編集, 東京大学出版会 1967-1972.
- Hoshikawa Kiyotaka 星川清孝 Soji no kenkyū 楚辞の研究, 奈良原秀徳社, 昭和三十六年。
- Iriya Yoshitaka 入矢義高 'Genkyoku joji kō' 元曲助字攷。東方学報(京都) 14.1, 1943.12, 70-97.
- Kakinoki Jorō 柿本吾郎 'Kōzōshiki' 構造式を用いて音組織を比較分析する方法—南日本民謡の文化圏的分析 [創立三十周年記念] 日本・東洋音楽論攷。東洋音楽会編, 昭和四十二年一月。
- Kano, Genchō 和田亨著, 元朝の漢文明に対する態度, 狩野教授還暦記念支那学論叢, 東京
- Kogo jiten 古語辞典, 旺文社, 昭和40年初版, 44年改訂新版, 46年重版, 昭和47年。
- 'Kokuyaku Biwaki' 国譯琵琶記, 国譯漢文大成, 文学部, 第一輯, 第三卷, 東京, 国民文庫, 昭和十四年八月。
- Matsumura Takashi 松村昂 'Zuien shiwa no sekai' 隨園詩話の世界, 中国文学報 22, 1968.4, 57-77.
- Mikami Tsugio 三上次男 Kinshi kenkyū 金史研究, 東京, 中央公論美術出版, vol. I, 1970, vol. II, 1972.
- Morohashi 諸橋轍次, 大漢和辞典, 東京, 大修館書店, 昭和三十五年。
- Nagata Natsuki 長田夏樹 'Shi shikyoku no setten' 詩詞曲の接点「樂筆集—宋詞覚之書き, 神戸外大論叢, 9-3, 1968.8(1), 27-44.
- Ogawa Tamaki 小川環樹 'So Tōba' 蘇東坡古詩用韻攷, 五十周年記念論集, 京都大学文学部, 昭和三十一年十一月。
- Ōno Jitsunosuke 大野實之助 Ri Taihaku kenkyū 李太白研究, 東京, 有明書房, 昭和四十六年。

- Sakai Kenichi 坂井健一 'Sōshi ōin' 宋詞押韻字にみられる音の上
の一二の特色。東洋學報。38-2, 1955-9, 95-113.
- 'Santaisshi' 三體詩の因譯漢文大成。第三卷文學部第一輯。
東京。昭和十四年。
- Shibata Minoru 芝田稔 'Chūgoku shin minka no rizumu'
中國新民歌のリズム。高橋先生還曆記念。東洋學編集。關西大學。1947年。
- Shionoya On 鹽谷温 Yuanqu gaishuo 元曲概說。隋樹森譯。上海
商務印書館。1947年初版。1958年重印第一本(修訂本)。
- Suzuki Torao 鈴木虎雄 Fushi daiyō 賦史大要。1936 (inaccessible;
reference from Hightower, Topics, p.30.
- Suzuki Torao 鈴木虎雄 Shina bungaku kenkyū 支那文學研究。
京都。弘文堂書房。大正十四年発行。大正十五年再版。
- Tamamura Takeji 玉村竹二 Gozan bungaku 五山文學。東京。至文堂。
昭和三十年。同年再版。
- Tamori Noboru 田森襄 'Ba Chien zatsukō' 馬致遠雜致。
埼玉大學紀要(人文科學編)1957年。第6巻。89-107
- Tamori Noboru 田森襄 'Ba Kōfu no ryakuden' 馬昂夫の略傳。
(東京)支那學報区。1967-6.
- Tamori Noboru 田森襄 'Kan Sansai kō' 貫酸齋致。
埼玉大學紀要(人文科學編)第十巻。1961年。1-10.
- Tanaka Kenji 田中謙二 'Ryū Chi' 劉致作歌曲「上高監司」致
東洋史研究。第十三巻第四号。昭和廿九年十月。
- Tanaka Kenji 田中謙二 'Ryū Chien' 劉致遠作歌曲「上高監司」
續致。東方學報(京都)第三十一冊。昭和三十六年。
- Toyama Gunji 外山軍治 Kinchōshi kenkyū 金朝史研究。
東洋史研究 舊刊 昭和39年京都。
- Yakō shiwa 夜行詩話六巻。津阪東陽撰。1816。日本詩話叢書卷二。
大正九年五月。東京文會堂。(編輯者池田四郎次郎)。
- Yoshikawa Kōjirō 吉川幸次郎 Gen Min shi gaisetsu 元明詩概說
中國詩人選第二集 第二巻。東京。岩波書店。昭和三十八年。
- Yoshikawa Kōjirō 吉川幸次郎 Gen zatsugeki kenkyū
元雜劇研究。昭和二十三年第一刷発行。二十九年第二刷発行。東京。岩波。
- Yoshikawa Kōjirō 吉川幸次郎 'Gen zatsugeki no yōgo'
元雜劇の用語。東方學報(京都)15.3。昭和二十一年十一月。1-31。
- Yoshikawa Kōjirō 吉川幸次郎 'Gen zatsugeki no chōshū'
元雜劇の聽衆。東洋史研究7-5。1942, 322-50。

Note on the Rhyming Tables

The tables on the following pages list the final character of each line of each of the 491 xiaoling of the Yangchun baixue, whether supposed to rhyme or not. Numbers on top or at the bottom of each column represent the serial number of that song as used in this dissertation. Numbers in boxes refer to the page on which that particular song and the subsequent songs to the left appear. In the case of possible alternative readings I decided to dispense with indicating these as this would have unnecessarily complicated these tables. Normally two readings are given for each character which appear on the right hand side; the upper one represents the Middle Chinese reading, the lower one the Old Mandarin reading according to Stimson, The Jongyuan In Yunn. The older Middle Chinese readings were included in order to find out whether there was any significant trace of traditional rhyming practices in xiaoling. These tables show that such practices can hardly be proved for these xiaoling. With a view to the fact that rhyming syllables are in some lines optional I decided to refrain from any indication of rhymes in the gupu as well as in the rhyming tables. Having consulted these tables it should normally not present any difficulties to find out which lines had as a rule final rhyming characters. The exclusion of this feature from the gupu does not mean that the present writer considers rhyme to be of only secondary importance among the other features of xiaoling versification.

PLEASE NOTE:

Many of the following pages contain very poor print and in places the print has rubbed off completely. This is the best copy available, filmed as received.

UNIVERSITY MICROFILMS

1 / 1	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28
等 泉 東 中 李 事 功 同 賢 鐘 文 翁	青 枝 消 火 烟 條 巧 巢 巧 雀 梅 香 蓮	炮 檫 惠 水 瓜 高 擇 眉 柳 梅 蓮	剛 勤 高 鹿 呀 叨 草 颯 蕭 瑒 遠	腰 場 築 費 城 橋 小 消 敵 鏡 金 荷	障 花 名 來 去 聊 閑 橋 跋 高 素	開 盤 重 歌 宮 雅 律 策 抽 茅	茫 茫 潭 香 晴 晴 窗 窗 窗 窗 窗 窗	收 臺 洲 烟 輝 輝 手 晴 州 越 山 沈	風 箏 紅 鐘 蕙 公 公 公 公 公 公	響 響 響 響 響 響 響 響 響 響 響 響	響 響 響 響 響 響 響 響 響 響 響 響	響 響 響 響 響 響 響 響 響 響 響 響	響 響 響 響 響 響 響 響 響 響 響 響	響 響 響 響 響 響 響 響 響 響 響 響	響 響 響 響 響 響 響 響 響 響 響 響	響 響 響 響 響 響 響 響 響 響 響 響	響 響 響 響 響 響 響 響 響 響 響 響
phau khu1	kau1 khu1	seu1 seu1	teu1 khu1	seu1 seu1	seu1 seu1	seu1 seu1	seu1 seu1	seu1 seu1	seu1 seu1	seu1 seu1	seu1 seu1	seu1 seu1	seu1 seu1	seu1 seu1	seu1 seu1	seu1 seu1	seu1 seu1
seu1 khu1	seu1 khu1	seu1 khu1	seu1 khu1	seu1 khu1	seu1 khu1	seu1 khu1	seu1 khu1	seu1 khu1	seu1 khu1	seu1 khu1	seu1 khu1	seu1 khu1	seu1 khu1	seu1 khu1	seu1 khu1	seu1 khu1	seu1 khu1
seu1 khu1	seu1 khu1	seu1 khu1	seu1 khu1	seu1 khu1	seu1 khu1	seu1 khu1	seu1 khu1	seu1 khu1	seu1 khu1	seu1 khu1	seu1 khu1	seu1 khu1	seu1 khu1	seu1 khu1	seu1 khu1	seu1 khu1	seu1 khu1

41 歌 者 多 摩 樂 琴 巧 巧 物 顯 何
 42 兒 時 互 絲 芝 庵 后 施 圖

43 花 蘭 賈 葉 賈 瑪 孫 妙 權 權 家 份 花 花 銀
 44 兒 時 事 死 差 葛 士 之 施 圖

45 唵 兒 蠟 上 中 瓜 塔 塔 芭 花 牙 北 醉 時 事 死 騰 上 兒 施 圖
 46 雁 柳 麻 泉 茶 法 連 家 北 華 兒 時 中 此 荷 葉 絲 施 圖

47 角 花 雲 悠 晴 口 頭 休 頭 問 假
 48 兒 時 著 宿 老 菜 子 施 圖

49 鴟 魚 頭 吻 石 州 柳 欵 慈 人 備
 50 兒 時 思 杖 差 胸 枝 施 圖

51 每 山 中 間 酒 豐 風 旌 漢 漢 瑞 樓
 52 兒 時 番 番 絲 騰 恨 綢 施 圖

53 依 閱 西 箱 告 飛 飛 飛 飛 飛 飛 飛 飛
 54 黃 菊 陽 博 恨 香 香 鳳 鸞 唐 唐 唐 唐

55 依 閱 西 箱 告 飛 飛 飛 飛 飛 飛 飛 飛
 56 黃 菊 陽 博 恨 香 香 鳳 鸞 唐 唐 唐 唐

57 依 閱 西 箱 告 飛 飛 飛 飛 飛 飛 飛 飛
 58 黃 菊 陽 博 恨 香 香 鳳 鸞 唐 唐 唐 唐

59 依 閱 西 箱 告 飛 飛 飛 飛 飛 飛 飛 飛
 60 黃 菊 陽 博 恨 香 香 鳳 鸞 唐 唐 唐 唐

61 依 閱 西 箱 告 飛 飛 飛 飛 飛 飛 飛 飛
 62 黃 菊 陽 博 恨 香 香 鳳 鸞 唐 唐 唐 唐

63 依 閱 西 箱 告 飛 飛 飛 飛 飛 飛 飛 飛
 64 黃 菊 陽 博 恨 香 香 鳳 鸞 唐 唐 唐 唐

65 依 閱 西 箱 告 飛 飛 飛 飛 飛 飛 飛 飛
 66 黃 菊 陽 博 恨 香 香 鳳 鸞 唐 唐 唐 唐

115 新 裝 絕 烈 熱 116 肉 治 煎 截 熱 117 的 通 盆 調 夢 118 漢 人 願 門 信 119 120 志 意 必 佳 星 花 121 志 意 必 佳 星 花 122 咳 撐 性 力 復 123 咳 撐 性 力 復 124 咳 撐 性 力 復 125 咳 撐 性 力 復 126 柳 袖 閑 壤 頑 127 了 到 落 窻 老 128 頑 毛 抱 老 129 棍 得 笑 了 少 130 夢 悼 病 聲 虛 131 現 花 街 寫 月 132 業 極 睡 皮 遊 133 意 必 佳 星 花 134 琴 香 敬 琴 135 琴 香 敬 琴 136 琴 香 敬 琴 137 琴 香 敬 琴 138 琴 香 敬 琴 139 琴 香 敬 琴 140 琴 香 敬 琴 141 琴 香 敬 琴 142 琴 香 敬 琴 143 琴 香 敬 琴 144 琴 香 敬 琴 145 琴 香 敬 琴 146 琴 香 敬 琴 147 琴 香 敬 琴 148 琴 香 敬 琴 149 琴 香 敬 琴 150 琴 香 敬 琴 151 琴 香 敬 琴 152 琴 香 敬 琴 153 琴 香 敬 琴 154 琴 香 敬 琴 155 琴 香 敬 琴 156 琴 香 敬 琴 157 琴 香 敬 琴 158 琴 香 敬 琴 159 琴 香 敬 琴 160 琴 香 敬 琴 161 琴 香 敬 琴 162 琴 香 敬 琴 163 琴 香 敬 琴 164 琴 香 敬 琴 165 琴 香 敬 琴 166 琴 香 敬 琴 167 琴 香 敬 琴 168 琴 香 敬 琴 169 琴 香 敬 琴 170 琴 香 敬 琴 171 琴 香 敬 琴 172 琴 香 敬 琴 173 琴 香 敬 琴 174 琴 香 敬 琴 175 琴 香 敬 琴 176 琴 香 敬 琴 177 琴 香 敬 琴 178 琴 香 敬 琴 179 琴 香 敬 琴 180 琴 香 敬 琴 181 琴 香 敬 琴 182 琴 香 敬 琴 183 琴 香 敬 琴 184 琴 香 敬 琴 185 琴 香 敬 琴 186 琴 香 敬 琴 187 琴 香 敬 琴 188 琴 香 敬 琴 189 琴 香 敬 琴 190 琴 香 敬 琴 191 琴 香 敬 琴 192 琴 香 敬 琴 193 琴 香 敬 琴 194 琴 香 敬 琴 195 琴 香 敬 琴 196 琴 香 敬 琴 197 琴 香 敬 琴 198 琴 香 敬 琴 199 琴 香 敬 琴 200 琴 香 敬 琴

126 監 科 滅 也 月 127 恨 苦 聚 聚 兩 序 128 勉 寫 動 極 弄 129 廢 地 金 唯 漸 130 五 珠 節 兩 勇 131 琴 歌 陸 起 岸 132 琴 歌 破 和 過 133 盛 家 疊 花 帽 134 琴 香 敬 琴 135 琴 香 敬 琴 136 琴 香 敬 琴 137 琴 香 敬 琴 138 琴 香 敬 琴 139 琴 香 敬 琴 140 琴 香 敬 琴 141 琴 香 敬 琴 142 琴 香 敬 琴 143 琴 香 敬 琴 144 琴 香 敬 琴 145 琴 香 敬 琴 146 琴 香 敬 琴 147 琴 香 敬 琴 148 琴 香 敬 琴 149 琴 香 敬 琴 150 琴 香 敬 琴 151 琴 香 敬 琴 152 琴 香 敬 琴 153 琴 香 敬 琴 154 琴 香 敬 琴 155 琴 香 敬 琴 156 琴 香 敬 琴 157 琴 香 敬 琴 158 琴 香 敬 琴 159 琴 香 敬 琴 160 琴 香 敬 琴 161 琴 香 敬 琴 162 琴 香 敬 琴 163 琴 香 敬 琴 164 琴 香 敬 琴 165 琴 香 敬 琴 166 琴 香 敬 琴 167 琴 香 敬 琴 168 琴 香 敬 琴 169 琴 香 敬 琴 170 琴 香 敬 琴 171 琴 香 敬 琴 172 琴 香 敬 琴 173 琴 香 敬 琴 174 琴 香 敬 琴 175 琴 香 敬 琴 176 琴 香 敬 琴 177 琴 香 敬 琴 178 琴 香 敬 琴 179 琴 香 敬 琴 180 琴 香 敬 琴 181 琴 香 敬 琴 182 琴 香 敬 琴 183 琴 香 敬 琴 184 琴 香 敬 琴 185 琴 香 敬 琴 186 琴 香 敬 琴 187 琴 香 敬 琴 188 琴 香 敬 琴 189 琴 香 敬 琴 190 琴 香 敬 琴 191 琴 香 敬 琴 192 琴 香 敬 琴 193 琴 香 敬 琴 194 琴 香 敬 琴 195 琴 香 敬 琴 196 琴 香 敬 琴 197 琴 香 敬 琴 198 琴 香 敬 琴 199 琴 香 敬 琴 200 琴 香 敬 琴

160 燭 個 字 現 遞 161 燭 個 字 現 遞 162 燭 個 字 現 遞 163 燭 個 字 現 遞 164 燭 個 字 現 遞 165 燭 個 字 現 遞 166 燭 個 字 現 遞 167 燭 個 字 現 遞 168 燭 個 字 現 遞 169 燭 個 字 現 遞 170 燭 個 字 現 遞 171 燭 個 字 現 遞 172 燭 個 字 現 遞 173 燭 個 字 現 遞 174 燭 個 字 現 遞 175 燭 個 字 現 遞 176 燭 個 字 現 遞 177 燭 個 字 現 遞 178 燭 個 字 現 遞 179 燭 個 字 現 遞 180 燭 個 字 現 遞 181 燭 個 字 現 遞 182 燭 個 字 現 遞 183 燭 個 字 現 遞 184 燭 個 字 現 遞 185 燭 個 字 現 遞 186 燭 個 字 現 遞 187 燭 個 字 現 遞 188 燭 個 字 現 遞 189 燭 個 字 現 遞 190 燭 個 字 現 遞 191 燭 個 字 現 遞 192 燭 個 字 現 遞 193 燭 個 字 現 遞 194 燭 個 字 現 遞 195 燭 個 字 現 遞 196 燭 個 字 現 遞 197 燭 個 字 現 遞 198 燭 個 字 現 遞 199 燭 個 字 現 遞 200 燭 個 字 現 遞

病 167 p.ang5
 雷 166 p.ang5
 月 165 p.ang5
 也 164 p.ang5
 熱 163 p.ang5
 力 162 p.ang5
 天 161 p.ang5
 悅 160 p.ang5
 年 159 p.ang5
 日 158 p.ang5
 慈 157 p.ang5
 慈 156 p.ang5
 色 155 p.ang5
 斯 154 p.ang5
 堪 153 p.ang5
 唱 152 p.ang5
 讓 151 p.ang5
 黃 150 p.ang5
 香 149 p.ang5
 福 148 p.ang5
 上 147 p.ang5
 和 146 p.ang5
 和 145 p.ang5
 才 144 p.ang5
 怪 143 p.ang5
 怪 142 p.ang5
 才 141 p.ang5
 帶 140 p.ang5
 帶 139 p.ang5
 求 138 p.ang5
 怪 137 p.ang5
 才 136 p.ang5
 帶 135 p.ang5
 帶 134 p.ang5
 求 133 p.ang5
 怪 132 p.ang5
 才 131 p.ang5
 帶 130 p.ang5
 帶 129 p.ang5
 求 128 p.ang5
 怪 127 p.ang5
 才 126 p.ang5
 帶 125 p.ang5
 帶 124 p.ang5
 求 123 p.ang5
 怪 122 p.ang5
 才 121 p.ang5
 帶 120 p.ang5
 帶 119 p.ang5
 求 118 p.ang5
 怪 117 p.ang5
 才 116 p.ang5
 帶 115 p.ang5
 帶 114 p.ang5
 求 113 p.ang5
 怪 112 p.ang5
 才 111 p.ang5
 帶 110 p.ang5
 帶 109 p.ang5
 求 108 p.ang5
 怪 107 p.ang5
 才 106 p.ang5
 帶 105 p.ang5
 帶 104 p.ang5
 求 103 p.ang5
 怪 102 p.ang5
 才 101 p.ang5
 帶 100 p.ang5
 帶 99 p.ang5
 求 98 p.ang5
 怪 97 p.ang5
 才 96 p.ang5
 帶 95 p.ang5
 帶 94 p.ang5
 求 93 p.ang5
 怪 92 p.ang5
 才 91 p.ang5
 帶 90 p.ang5
 帶 89 p.ang5
 求 88 p.ang5
 怪 87 p.ang5
 才 86 p.ang5
 帶 85 p.ang5
 帶 84 p.ang5
 求 83 p.ang5
 怪 82 p.ang5
 才 81 p.ang5
 帶 80 p.ang5
 帶 79 p.ang5
 求 78 p.ang5
 怪 77 p.ang5
 才 76 p.ang5
 帶 75 p.ang5
 帶 74 p.ang5
 求 73 p.ang5
 怪 72 p.ang5
 才 71 p.ang5
 帶 70 p.ang5
 帶 69 p.ang5
 求 68 p.ang5
 怪 67 p.ang5
 才 66 p.ang5
 帶 65 p.ang5
 帶 64 p.ang5
 求 63 p.ang5
 怪 62 p.ang5
 才 61 p.ang5
 帶 60 p.ang5
 帶 59 p.ang5
 求 58 p.ang5
 怪 57 p.ang5
 才 56 p.ang5
 帶 55 p.ang5
 帶 54 p.ang5
 求 53 p.ang5
 怪 52 p.ang5
 才 51 p.ang5
 帶 50 p.ang5
 帶 49 p.ang5
 求 48 p.ang5
 怪 47 p.ang5
 才 46 p.ang5
 帶 45 p.ang5
 帶 44 p.ang5
 求 43 p.ang5
 怪 42 p.ang5
 才 41 p.ang5
 帶 40 p.ang5
 帶 39 p.ang5
 求 38 p.ang5
 怪 37 p.ang5
 才 36 p.ang5
 帶 35 p.ang5
 帶 34 p.ang5
 求 33 p.ang5
 怪 32 p.ang5
 才 31 p.ang5
 帶 30 p.ang5
 帶 29 p.ang5
 求 28 p.ang5
 怪 27 p.ang5
 才 26 p.ang5
 帶 25 p.ang5
 帶 24 p.ang5
 求 23 p.ang5
 怪 22 p.ang5
 才 21 p.ang5
 帶 20 p.ang5
 帶 19 p.ang5
 求 18 p.ang5
 怪 17 p.ang5
 才 16 p.ang5
 帶 15 p.ang5
 帶 14 p.ang5
 求 13 p.ang5
 怪 12 p.ang5
 才 11 p.ang5
 帶 10 p.ang5
 帶 9 p.ang5
 求 8 p.ang5
 怪 7 p.ang5
 才 6 p.ang5
 帶 5 p.ang5
 帶 4 p.ang5
 求 3 p.ang5
 怪 2 p.ang5
 才 1 p.ang5

前 後 虛 年 言 天 堅 見 天 春
 耶 也 呆 斜 別 迷 貌 堪 唱 派
 期 望 圖 衣 疾 會 食 味 醫 理
 歸 飛 閱 啼 絲 知 衣 細 麻 岸
 屋 國 堅 船 傳 國 更 顯 天 殿
 個 個 歌 躍 何 過 池
 單 花 家 畫 瑞 下 楚
 村 春 人 傳 曉 問 門
 知 實 何 欲 欲 過 多
 堤 兒 水 醉 倚 露 歸
 低 洋 時 意 潮 瑞 運
 紛 門 魂 欲 打 問 人
 願 祈 者 悲 聽 叫 蔡

班 關 聰 軒 琴 問 賞 看 旅 滿 山 難
 埋 漢 張 限 雜 安 黎 檢 震 思 山 閉
 繁 閱 殘 緞 細 碎 璞 旗 問 飯 山 閑
 師 佳 來 去 香 玉 瑞 踏 舌 辰 康 雲 樹 處
 茶 去 花 佳 睡 雨 扇 句 菊 康 雲 樹 處
 規 絆 瑞 堪 穿 閑 易 羅 安 旦 山 安
 戴 娘 殘 爛 岡 閑 友 乾 錦 碎 嘆 嘯 山 岡 國
 班 關 聰 軒 琴 問 賞 看 旅 滿 山 難
 埋 漢 張 限 雜 安 黎 檢 震 思 山 閉
 繁 閱 殘 緞 細 碎 璞 旗 問 飯 山 閑
 師 佳 來 去 香 玉 瑞 踏 舌 辰 康 雲 樹 處
 茶 去 花 佳 睡 雨 扇 句 菊 康 雲 樹 處

204
 205
 206
 207
 208
 209
 210
 211
 212
 213
 214
 215
 216
 217
 218
 219
 220
 221
 222
 223

船 天 線 田 蓮 西 扇 管 絃
 245 244 243 242 241 240 239 238 237 236 235 234 233 232
 船 天 線 田 蓮 西 扇 管 絃
 229 228 227 226 225 224 223 222 221 220 219 218 217 216 215 214 213 212 211 210 209 208 207 206 205 204 203 202 201 200 199 198 197 196 195 194 193 192 191 190 189 188 187 186 185 184 183 182 181 180 179 178 177 176 175 174 173 172 171 170 169 168 167 166 165 164 163 162 161 160 159 158 157 156 155 154 153 152 151 150 149 148 147 146 145 144 143 142 141 140 139 138 137 136 135 134 133 132 131 130 129 128 127 126 125 124 123 122 121 120 119 118 117 116 115 114 113 112 111 110 109 108 107 106 105 104 103 102 101 100 99 98 97 96 95 94 93 92 91 90 89 88 87 86 85 84 83 82 81 80 79 78 77 76 75 74 73 72 71 70 69 68 67 66 65 64 63 62 61 60 59 58 57 56 55 54 53 52 51 50 49 48 47 46 45 44 43 42 41 40 39 38 37 36 35 34 33 32 31 30 29 28 27 26 25 24 23 22 21 20 19 18 17 16 15 14 13 12 11 10 9 8 7 6 5 4 3 2 1

頭 州 俊 兜 怒 敬 者 周 樽
 246 245 244 243 242 241 240 239 238 237 236 235 234 233 232 231 230 229 228 227 226 225 224 223 222 221 220 219 218 217 216 215 214 213 212 211 210 209 208 207 206 205 204 203 202 201 200 199 198 197 196 195 194 193 192 191 190 189 188 187 186 185 184 183 182 181 180 179 178 177 176 175 174 173 172 171 170 169 168 167 166 165 164 163 162 161 160 159 158 157 156 155 154 153 152 151 150 149 148 147 146 145 144 143 142 141 140 139 138 137 136 135 134 133 132 131 130 129 128 127 126 125 124 123 122 121 120 119 118 117 116 115 114 113 112 111 110 109 108 107 106 105 104 103 102 101 100 99 98 97 96 95 94 93 92 91 90 89 88 87 86 85 84 83 82 81 80 79 78 77 76 75 74 73 72 71 70 69 68 67 66 65 64 63 62 61 60 59 58 57 56 55 54 53 52 51 50 49 48 47 46 45 44 43 42 41 40 39 38 37 36 35 34 33 32 31 30 29 28 27 26 25 24 23 22 21 20 19 18 17 16 15 14 13 12 11 10 9 8 7 6 5 4 3 2 1

245 船 天 線 日 蓮 面 扇 管 絃
 246 期 借 碎 離 特 喜 波 逐 解
 247 末 敬 外 言 聞 在 候 雨 臺
 248 逢 空 夢 欲 風 重 鳳 覆 網
 249 風 雪 夢 濃 同 弄 送 我 翁
 250 寶 爭 樂 生 亭 徑 性 我 名
 251 王 江 恨 老 場 強 放 你 波
 252 我 臺 茶 開 來 怪 在 我 齋
 253 茶 腮 外 開 才 菜 肴 梅 懷
 254 灣 潮 開 高 勞 迺 樂 我 推
 255 髡 鬣 士 姿 誇 字 似 我 能
 256 歌 何 個 限 多 番 如 我 環

245 船 天 線 日 蓮 面 扇 管 絃
 246 期 借 碎 離 特 喜 波 逐 解
 247 末 敬 外 言 聞 在 候 雨 臺
 248 逢 空 夢 欲 風 重 鳳 覆 網
 249 風 雪 夢 濃 同 弄 送 我 翁
 250 寶 爭 樂 生 亭 徑 性 我 名
 251 王 江 恨 老 場 強 放 你 波
 252 我 臺 茶 開 來 怪 在 我 齋
 253 茶 腮 外 開 才 菜 肴 梅 懷
 254 灣 潮 開 高 勞 迺 樂 我 推
 255 髡 鬣 士 姿 誇 字 似 我 能
 256 歌 何 個 限 多 番 如 我 環

293 花 唱 上 御 悵 道 做 庚
 292 年 權 靈 際 个
 291 分 霞 家 壺 花
 290 桐 響 同 葉 紅
 289 旌 亭 綉 任 明
 288 心 靈 至 妙 告
 287 問 本 末 露 外 臺
 286 花 苞 葶 壺 紗
 285 裁 開 薛 蓓 李
 284 芳 彩 陽 上 香
 283 知 期 瑞 者 宜
 282 年 權 靈 際 个
 281 飛 擇 曹 取 知
 280 桐 響 同 葉 紅

371 寬 段 亂 覆 噴 短 滿 鸞
 370 下 愁 壺 所 怕 孺
 369 風 帶 共 冲 重 玉 鳳 權 四
 368 樓 翠 懸 醫 味 留 力 屏
 367 珠 去 處 奴 玉 宮 瑤
 366 重 幼 用 中 夢 勞 定 韻 四
 365 湖 露 暮 采 去 退 下 孤
 364 瑞 唱 上 香 波 愛 色 菴
 363 借 渡 飲 今 錦 教 去 深
 362 歌 遇 破 何 歐 唱 曲 多
 361 歌 遇 破 何 歐 唱 曲 多
 360 歌 遇 破 何 歐 唱 曲 多
 359 歌 遇 破 何 歐 唱 曲 多
 358 歌 遇 破 何 歐 唱 曲 多
 357 歌 遇 破 何 歐 唱 曲 多

月 yue 414
 瓜 gua 415
 蓋 gai 416
 影 ying 417
 悟 wu 418
 明 ming 419
 中 zhong 420
 厚 hou 421
 采 cai 422
 菩 pu 423
 奇 qi 424
 冠 guan 425
 冠 guan 426
 冠 guan 427
 冠 guan 428
 冠 guan 429
 冠 guan 430
 冠 guan 431
 冠 guan 432
 冠 guan 433
 冠 guan 434
 冠 guan 435
 冠 guan 436
 冠 guan 437
 冠 guan 438
 冠 guan 439
 冠 guan 440
 冠 guan 441
 冠 guan 442
 冠 guan 443
 冠 guan 444
 冠 guan 445
 冠 guan 446
 冠 guan 447
 冠 guan 448
 冠 guan 449
 冠 guan 450
 冠 guan 451
 冠 guan 452
 冠 guan 453
 冠 guan 454
 冠 guan 455
 冠 guan 456
 冠 guan 457
 冠 guan 458
 冠 guan 459
 冠 guan 460
 冠 guan 461
 冠 guan 462
 冠 guan 463
 冠 guan 464
 冠 guan 465
 冠 guan 466
 冠 guan 467
 冠 guan 468
 冠 guan 469
 冠 guan 470
 冠 guan 471
 冠 guan 472
 冠 guan 473
 冠 guan 474
 冠 guan 475
 冠 guan 476
 冠 guan 477
 冠 guan 478
 冠 guan 479
 冠 guan 480
 冠 guan 481
 冠 guan 482
 冠 guan 483
 冠 guan 484
 冠 guan 485
 冠 guan 486
 冠 guan 487
 冠 guan 488
 冠 guan 489
 冠 guan 490
 冠 guan 491
 冠 guan 492
 冠 guan 493
 冠 guan 494
 冠 guan 495
 冠 guan 496
 冠 guan 497
 冠 guan 498
 冠 guan 499
 冠 guan 500

